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ABSTRACT

This teacher's guide and student workbook are part of a series of content-centered supplementary curriculum packages of alternative methods and activities designed to help secondary students who have disabilities and those with diverse learning needs succeed in the regular education content courses. The content of Parallel Alternative Strategies for Students (PASS) materials differs from standard textbooks and workbooks in several ways. Simplified text, smaller units of study, reduced vocabulary level, increased frequency of drill and practice exercises, less cluttered format, and presentation of skills in small, sequential steps. The material is designed to supplement state-adapted textbooks and other instructional materials. Both texts are based on the Florida Curriculum Frameworks and correlates to the Sunshine State Standards. They are divided into units of study which correspond to the Language Arts Strands of the state standards. The content focuses on concepts, instructional text, and activities and culminates with an application for students to demonstrate learning. Each unit in the teacher's guide includes an overview, suggestions for enrichment, unit assessment, and answer keys. The units are: (1) Integrating Multimedia Technology--Traveling the Information Highway; (2) Reading British Literature--The Voices of England; (3) Writing--How To Apply What You Know; and (4) Listening, Viewing, Speaking--The Keys to Understanding. Five

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appendices in the guide include some suggested instructional strategies, teaching suggestions, accommodations/modifications for students, a vocabulary word list, and information on correlation to state standards. The student workbook contains vocabulary, an explanation of the content and practice exercises designed to evaluate comprehension. (Contains 39 references.) (DB)

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ED 462 792

English IV

Teacher's Guide [and Student Workbook] Revised

Parallel Alternative Strategies for Students (PASS)

Missy Atkinson
Sue Fresen
Jeren Goldstein
Patricia MacEnulty
Janice McLain

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English IV

Course No. 1001400

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Parallel Alternative Strategies for Students

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Parallel Alternative Strategies for Students

PASS Book Evaluation Form

PASS Volume Title: ________________________ Date: ____________

Your Name: ________________________ Your Position: ____________

School: ____

School Address: ____

____

Directions: *We are asking for your assistance in clarifying the benefits of using the PASS book as a supplementary text. After using the PASS book with your students, please respond to all the statements in the space provided; use additional sheets if needed. Check the appropriate response using the scale below. Then, remove this page, fold so the address is facing out, attach postage, and mail. Thank you for your assistance in this evaluation.*

Content

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. The content provides appropriate modifications, accommodations, and/or alternate learning strategies for students with special needs.	☐	☐	☐	☐	☐
2. The content is at an appropriate readability level.	☐	☐	☐	☐	☐
3. The content is up-to-date.	☐	☐	☐	☐	☐
4. The content is accurate.	☐	☐	☐	☐	☐
5. The content avoids ethnic and gender bias.	☐	☐	☐	☐	☐

Presentation

6. The writing style enhances learning.	☐	☐	☐	☐	☐
7. The text format and graphic design enhance learning.	☐	☐	☐	☐	☐
8. The practice/application activities are worded to encourage expected response.	☐	☐	☐	☐	☐
9. Key words are defined.	☐	☐	☐	☐	☐
10. Information is clearly displayed on charts/graphs.	☐	☐	☐	☐	☐

Student Benefits

11. The content increases comprehension of course content.	☐	☐	☐	☐	☐
12. The content improves daily grades and/or test scores.	☐	☐	☐	☐	☐
13. The content increases mastery of the standards in the course.	☐	☐	☐	☐	☐

Usage

The simplified texts of *PASS* are designed to be used as an additional resource to the state-adopted text(s). Please check the ways you have used the *PASS* books. Feel free to add to the list:

☐ additional resource for the basic text
☐ pre-teaching tool (advance organizer)
☐ post-teaching tool (review)
☐ alternative homework assignment
☐ alternative to a book report
☐ extra credit
☐ make-up work
☐ outside assignment
☐ individual contract
☐ self-help modules
☐ independent activity for drill and practice
☐ general resource material for small or large groups
☐ assessment of student learning
☐ other uses: ____________________

Overall

Strengths:

Limitations:

Other comments:

***Directions:** Check each box that is applicable.*

I have daily access at school to:	☐ A computer	☐ A printer	☐ The Internet	☐ A CD-ROM drive
All of my students have daily access at school to:	☐ A computer	☐ A printer	☐ The Internet	☐ A CD-ROM drive
I would find it useful to have PASS on:	☐ The Internet	☐ CD-ROM	☐ Mac	☐ PC/IBM

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BISCS Clearinghouse
Turlington Building, Room 622
325 West Gaines Street
Tallahassee, FL 32399-0900

Please Tape here—Do Not Staple

English IV

Teacher's Guide

Course No. 1001400

Bureau of Instructional Support and Community Services
Division of Public Schools and Community Education
Florida Department of Education

Reprinted 2001

This product was developed by Leon County Schools, Exceptional Student Education Department, through the Curriculum Improvement Project, a special project funded by the State of Florida, Department of Education, Division of Public Schools and Community Education, Bureau of Instructional Support and Community Services, through federal assistance under the Individuals with Disabilities Education Act (IDEA), Part B.

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English IV Teacher's Guide

Course No. 1001400

developed by
Missy Atkinson
Sue Fresen
Pat McEnulty
Janice McLain

page layout by
Blanche Blank
graphics by
Rachel McAllister

Curriculum Improvement Project
IDEA, Part B, Special Project

LEON COUNTY SCHOOLS
Exceptional Student Education

Curriculum Improvement Project
Sue Fresen, Project Manager

Leon County Exceptional Student Education (ESE)
Ward Spisso, Director of Exceptional Education and Student Services
Diane Johnson, Director of the Florida Diagnostic and Learning Resources System (FDLRS)/Miccosukee Associate Center

School Board of Leon County
Tom Young, Chair
J. Scott Dailey
Donna Harper
Maggie Lewis
Fred Varn

Superintendent of Leon County Schools
William J. Montford

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Curriculum Writers

Missy Atkinson
Technology Coordinator
Godby High School
Tallahassee, FL

Dr. Patricia MacEnulty
Writing Instructor
Florida State University
Tallahassee, FL

Janice McLain
English Teacher
Leon High School
Tallahassee, FL

Copy Editor

Dr. Valerie Anthony
English Instructor
Florida State University
Tallahassee, FL

Review Team

Sue Gauding
ESE Teacher
Godby High School
Tallahassee, Florida

Deborah Shepard
English Teacher
Lincoln High School
Tallahassee, Florida

Production Staff

Sue Fresen, Project Manager
Blanche Blank, Text Design Specialist
Rachel McAllister, Graphic Design Specialist
Curriculum Improvement Project
Leon County Schools
Tallahassee, FL

Foreword

Parallel Alternative Strategies for Students (PASS) books are content-centered packages of alternative methods and activities designed to assist secondary teachers to meet the needs of students of various achievement levels in the regular education content courses. Each *PASS* offers teachers supplementary activities and strategies to assist students with disabilities and diverse learning needs.

The alternative methods and activities found in the *PASS* materials have been adapted to meet the needs of students with diverse learning needs or other exceptionalities and are included in content classes. The *PASS* materials provide regular education teachers and exceptional education teachers with a modified approach for presenting the course content.

The content in *PASS* differs from standard textbooks and workbooks in several ways: simplified text; smaller units of study; reduced vocabulary level; increased frequency of drill and practice; concise directions; less cluttered format; and presentation of skills in small, sequential steps.

As material to augment the curriculum for students with disabilities and diverse learning needs, *PASS* may be used in a variety of ways. For example, some infusion strategies for incorporating this text into the existing program are as follows:

- additional resource to the basic text
- pre-teaching tool (advance organizer)
- post-teaching tool (review)
- alternative homework assignment
- alternative to a book report
- extra credit
- make-up work
- outside assignment
- individual contract
- self-help modules
- independent activity for drill and practice
- general resource material for small or large groups
- assessment of student learning

The initial work on *PASS* materials was done in Florida through Project IMPRESS, an Education of the Handicapped Act (EHA), Part B, project funded to Leon County Schools from 1981–1984. Four sets of modified content materials called *Parallel Alternate Curriculum* (*PAC*) were disseminated as parts two through five of *A Resource Manual for the Development and Evaluation of Special Programs for*

Exceptional Students, Volume V-F: An Interactive Model Program for Exceptional Secondary Students. Project IMPRESS patterned the *PACs* after the curriculum materials developed at the Child Service Demonstration Center at Arizona State University in cooperation with Mesa, Arizona, Public Schools.

A series of 19 *PASS* volumes was developed by teams of regular and special educators from Florida school districts who volunteered to participate in the EHA, Part B, Special Project, Improvement of Secondary Curriculum for Exceptional Students. This project was funded by the Florida Department of Education, Bureau of Education for Exceptional Students, to Leon County Schools during the 1984 through 1988 school years. Regular education subject area teachers and exceptional education teachers worked cooperatively to write, pilot, review, and validate the curriculum packages developed for the selected courses.

Continuation efforts have been maintained through the Curriculum Improvement Project. Beginning in 1989 the Curriculum Improvement Project contracted with Evaluation Systems Design, Inc., to design a revision process for the 19 *PASS* volumes. First, a statewide survey was disseminated to teachers and administrators in the 67 school districts to assess the use of and satisfaction with the *PASS* volumes. Teams of experts in instructional design and teachers in the content area and in exceptional education then carefully reviewed and revised each *PASS* volume according to the instructional design principles recommended in the recent research literature.

Neither the content nor the activities are intended to be a comprehensive presentation of any course. These *PASS* materials, designed to supplement textbooks and other instructional materials, are not intended to be used alone. Instead, they should serve as a stimulus for the teacher to design alternative strategies for teaching the Sunshine State Standards to the mastery level to the diverse population in a high school class.

The *PASS* volumes provide some of the print modifications necessary for students with diverse learning needs to have successful classroom experiences. To increase student learning, these materials must be supplemented with additional resources that offer visual and auditory stimuli, including computer software, videotapes, audiotapes, and laser videodiscs.

User's Guide

The *English IV PASS* and accompanying *Teacher's Guide* are designed as supplementary resources for teachers who are teaching English to secondary students of various achievement levels and diverse learning needs. The content of the *English IV PASS* book is based on the *Florida Curriculum Frameworks* and correlate to the Sunshine State Standards.

The Sunshine State Standards are made up of *strands*, *standards*, and *benchmarks*. A *strand* is the most general type of information and is a label for a category of knowledge. The language arts strands are A) Reading; B) Writing; C) Listening, Viewing, Speaking; D) Language; and E) Literature. A *standard* is a description of general expectations regarding knowledge and skill development. A *benchmark* is the most specific level of information and is a statement of expectations about student knowledge and skills. Correlation information to the Sunshine State Standards for *English IV*, course number 1001400, is given for each unit in a chart in the *Teacher's Guide* following the overview and in a correlation matrix in Appendix E.

The *English IV PASS* is divided into four units of study which correspond to the Language Arts Strands. The content focuses on concepts, instructional text, and activities that help students meet benchmark requirements as identified in the course description. Each unit culminates with an application for students to demonstrate learning. These demonstrations of student learning provide the means for teachers to assess student performance.

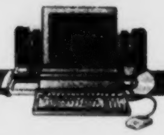
Each unit in the *Teacher's Guide* includes the following components:

- **Overview:** Each unit contains a general description of the unit. (This overview is also in the student book.)
- **Curriculum Frameworks:** Each unit contains a chart of Standards and Benchmarks addressed.
- **Suggestions for Enrichment:** Each unit contains activities which may be used to encourage, to interest, and to motivate students by relating concepts to real-world experiences and prior knowledge.
- **Unit Assessment:** Each unit contains an assessment which provides the means for teachers to measure student performance.
- **Keys:** Each unit contains an answer key for each practice and application in the student book and for the unit assessments in the *Teacher's Guide*.

The appendices contain the following components:

- **Appendix A** contains instructional strategies which may be used to aid in meeting the needs of students with diverse learning needs.
- **Appendix B** lists teaching suggestions to help in achieving mastery of the Sunshine State Standards and Benchmarks.
- **Appendix C** contains suggested accommodations and/or modifications of specific strategies for inclusion of students with disabilities and diverse learning needs. The strategies may be tailored to meet the individual needs of students.
- **Appendix D** is a suggested list of the 500 most frequently occurring words on the *Scholastic Aptitude Test* (*SAT*).
- **Appendix E** contains a unit correlation chart of the relevant benchmarks from the Sunshine State Standards associated with the course descriptions for *English IV.* These course requirements describe the knowledge and skills the student will have once the course is successfully completed. The chart may be used in a plan book to record the dates as the benchmarks are addressed.
- **Appendix F** is a list of reference materials and software used to produce *English IV*.

English IV is designed to correlate classroom practices with the Florida Curriculum Frameworks. No one text can adequately meet all the needs of all students—this *PASS* is no exception. It is recommended that teachers use *PASS* with other instructional materials and strategies to aid comprehension and provide reinforcement.



Unit 1: Integrating Multimedia Technology—Traveling the Information Highway

Overview

At one time it was the telephone. Then it was the television. When these technological gadgets first hit the market, most people thought they would never become household items. They were just passing fancies. Nothing could have been further from the truth. The telephone and television have become so common that indeed we are surprised when we don't find both of them in someone's home.

So it was with the computer during its infancy in the 1960s. Few people had the foresight to imagine that computers would become a common and necessary part of our everyday lives. Try to imagine all computers being gone, starting with personal computers to the incredibly powerful computers that run our country's telephone systems. Imagine how our lives would change in a flash!

Computers and online technology have given us access to a wealth of materials, including articles, texts, and other documents. In the past, your research for a school project would have been limited to the contents of your local libraries. You could have gotten documents from distant libraries, but the process would have taken weeks, at least. Today you can get many research articles and books in the time it takes to get on the Internet, locate the document, download, or view it. Often, the process can be done in a matter of minutes. In this unit you will learn how to find documents you want on the Internet.

Computers and online technology have also helped us create a new mail system. In a matter of seconds you can send a message on the Internet to any other computer system that is online. You can be anywhere and read the mail, even on vacation or at the beach. Sending a letter from Florida to California over the Internet takes seconds, just a few strokes of the keys and a few clicks of a mouse, as you will learn in this unit.

Like all technology, computers and online technology can be used for good and productive purposes or can be used to waste time. The knowledge you gain in this unit will help you operate on the information highway. What you do once you're on the Internet is up to you. Use it wisely and responsibly.

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Unit Benchmarks

- **Use and monitor own reading processes effectively to construct meaning from a range of technical, informative, and literary texts.**

  LA.A.2.4.4 Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.

- **Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.**

  LA.B.1.4.1 Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.

  LA.B.1.4.2 Draft and revise writing that
    - is focused, purposeful, and reflects insight into the writing situation;
    - has an organizational pattern that provides for a logical progression of ideas;
    - has effective use of transitional devices that contribute to a sense of completeness;
    - has support that is substantial, specific, relevant, and concrete;
    - demonstrates a commitment to and involvement with the subject;
    - uses creative writing strategies as appropriate to the purpose of the paper;
    - demonstrates a mature command of language with precision of expression;
    - has varied sentence structure; and
    - has few, if any, convention errors in mechanics, usage, punctuation, and spelling.

  LA.B.2.4.2 Organize information using appropriate systems.

  LA.B.2.4.3 Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Select and use appropriate language for effective visual, oral, and written communication.**

  LA.D.1.4.2 Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.

  LA.D.2.4.2 Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.

  LA.D.2.4.3 Recognize production elements that contribute to the effectiveness of a specific medium.

- **Use the research and critical inquiry processes to prepare documents and oral presentations.**

  LA.A.2.4.6 Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources,

  LA.A.2.4.7 Analyze the validity and reliability of primary source information and use the information appropriately.

  LA.A.2.4.8 Synthesize information from multiple sources to draw conclusions.

  LA.B.2.4.4 Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.

Suggestions for Enrichment

1. Have students find a real-time "chat" or live interview with a current author.

2. Have students find a site that allows them to ask questions of an expert in a specific field or respond to a survey or question.

3. Have students use the Internet to gather background information about an author whose literary works are being discussed in class, a secondary educational institution, and/or a specific business of interest.

4. Have students use the Internet to gather data to be used in an essay, commercial, advertisement, political speech, and/or presentation.

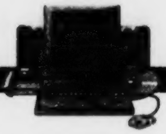
5. Have students use the Internet to gather ideas about writing a resume, buying a car, buying car or home insurance, renting or buying a house. Have them choose one and prepare a list of "what to do" and "what not to do."

6. Encourage students to use e-mail as a way to improve their writing skills. Have students write to a mentor or maintain a daily journal.

7. Set up e-mail pen pals for students with high school students in another country. (Please note that e-mail procedures will vary depending upon the type of computer and server you use.)

8. Create a web site and publish students' poems, short stories, etc.

9. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.



Unit Assessment

Get on the Internet using a browser and **research** *a topic of your choice or one assigned by your teacher. Write a short paragraph below about your topic. Use MLA (Modern Language Association) style to cite the* **electronic references**.

Keys

Practice (p. 14)

Correct answers will be determined by the teacher.

Practice (p. 17)

Correct answers will be determined by the teacher.

Practice (p. 21)

Correct answers will be determined by the teacher.

Practice (p. 22)

Correct answers will be determined by the teacher.

Application (p. 23)

Correct answers will be determined by the teacher.

Unit Assessment (p. 4TG)

Correct answers will be determined by the teacher.

Unit 2: Reading British Literature—The Voices of England

Overview

America has been shaped by countries and cultures from around the world. Our philosophy and methods of reasoning can be traced back to ancient Greece and Rome. Much of our music and dance has roots in the sounds and rhythms of Africa. Many of our folktales were originally told in Europe, Asia, Africa, and around Native American campfires. The language that we speak comes from Great Britain, the country which colonized these shores more than 400 years ago. Though the United States broke away politically from the British in 1776, the two countries continue to be linked through this shared language as well as through a common literary heritage. The study of British literature gives us an opportunity to view the origins of the English culture. Since our histories are so connected, this study also reveals much about American culture as well.

Many textbooks focusing on English or British literature present the selections in chronological order. As the editors arrange these selections, they group them into literary periods. Each of these literary periods has been shaped and influenced by the events that were happening in the country and around the world at the time. There are definite characteristics of each period and readers can easily see how history has affected literature. Studying a variety of literary works from each period can give us much insight into the character and personality of the people who lived during these respective ages. Such a literary study will also help us to see how certain universal themes are present at any time and in any country we might choose to study. We can also discover that the human condition—our loves, hopes, and fears—is much the same as it was in these early cultures.

In this unit you will learn about the differences between fiction and nonfiction. You will study universal themes and examine the criteria that make a work of art a true literary classic. In addition, the unit will discuss the literary genres, or kinds of literature, most widely used during each age. You will be presented with strategies to help as you read examples of each genre and learn about the themes present in the different literary periods. These periods will include the Age of Legends and Heroes; the English Renaissance; Neoclassicism; the Age of Romanticism; the Victorian Era; Modernism; and Contemporary British Literature.

Some of the selections you will read are very old. The language is different and can be difficult. It will be useful to use a dictionary to look up words that you don't understand. In addition, when you understand the historic context of each piece, it will be easier for you to decipher the meaning of the literature.

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Unit Benchmarks

- **Use and monitor own reading processes effectively to construct meaning from a range of technical, informative, and literary texts.**

LA.A.1.4.4	Apply a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.
LA.A.2.4.3	Describe and evaluate personal preferences regarding fiction and nonfiction.
LA.A.2.4.4	Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.

- **Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.**

LA.B.1.4.1	Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.
LA.B.1.4.2	draft and revise writing that • is focused, purposeful, and reflects insight into the writing situation; • has an organizational pattern that provides for a logical progression of ideas; • has effective use of transitional devices that contribute to a sense of completeness; • has support that is substantial, specific, relevant, and concrete; • demonstrates a commitment to and involvement with the subject; • uses creative writing strategies as appropriate to the purpose of the paper; • demonstrates a mature command of language with precision of expression; • has varied sentence structure; and • has few, if any, convention errors in mechanics, usage, punctuation, and spelling.
LA.B.2.4.2	Organize information using appropriate systems.
LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Select and use appropriate language for effective visual, oral, and written communication.**

LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.
LA.D.2.4.3	Recognize production elements that contribute to the effectiveness of a specific medium.

- **Demonstrate understanding of the ways that history, culture, and setting influence language.**

LA.D.1.4.1	Apply an understanding that language and literature are primary means by which culture is transmitted.
LA.D.1.4.3	Understand that there are differences among various dialects of English.
LA.D.2.4.1	Understand specific ways in which language has shaped the reactions, perceptions, and beliefs of the local, national, and global communities.

- **Demonstrate understanding and respond aesthetically and critically to literature, including fiction, nonfiction, poetry, and drama.**

LA.E.1.4.2	Understand why certain literary works are considered classics.
LA.E.1.4.5	Understand the different stylistic, thematic, and technical qualities present in the literature of different cultures and historical periods.
LA.E.2.4.1	Analyze the effectiveness of complex elements of plot, such as setting, major events, problems, conflicts, and resolutions.
LA.E.2.4.2	Understand the relationships between and among elements of literature, including characters, plot, setting, tone, point of view, and theme.
LA.E.2.4.3	Analyze poetry for the ways in which poets inspire the reader to share emotions, such as the use of imagery, personification, and figures of speech, including simile and metaphor; and the use of sound, such as rhyme, rhythm, repetition, and alliteration.
LA.E.2.4.4	Understand the use of images and sounds to elicit the reader's emotions in both fiction and nonfiction.
LA.E.2.4.5	Analyze the relationship among author's style, literary form, and intended impact on the reader.

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continued

LA.E.2.4.6	Recognize and explain those elements in texts that prompt a personal response, such as connections between one's own life and the characters, events, motives, and causes of conflict in texts.
LA.E.2.4.7	Examine a literary selection from several critical perspectives.
LA.E.2.4.8	Know that people respond differently to texts based on their background knowledge, purpose, and point of view.

- **Use the research and critical inquiry processes to prepare documents and oral presentations.**

LA.A.2.4.7	Analyze the validity and reliability of primary source information and use the information appropriately.
LA.A.2.4.8	Synthesize information from multiple sources to draw conclusions.
LA.B.2.4.4	Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.

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Suggestions for Enrichment

1. Ask students to pick out things that can be classified as a "classic" (i.e. cars, rock and roll, orchestral music, television shows). Then have them define "classic" in this particular context, listing qualities and characteristics, and give examples.

2. Divide the class into groups. Ask the groups to memorize a ballad or a famous poem from British literature, choosing a few verses for each person. Have the groups perform the poems for the class.

3. Devote a couple of class periods to watching the movie *Hamlet*. Ask students to write a summary of the play in their own words.

4. Bring in scenes from some of Shakespeare's classics. Help students rewrite the scenes in familiar language and then ask them to perform the scenes for each other.

5. Have students look up one of the topics from the unit on the Internet: Shakespeare, Romanticism, the Enlightenment, etc. Ask them to write a paper on their findings.

6. Have students plan and write an original ode. First have them review the definition of the ode, noting the types of subjects most prevalent in odes. Encourage them to illustrate their odes and share them with the class.

7. Ask students to find a reference to mythology in a poem or other form of literature. Then ask them to research the mythological person, god, or creature and write a short paper explaining the reference.

8. Ask students to write a classification paper based on Renaissance views of love. Either use the sonnets given in this unit or have students brainstorm in order to determine different types of love we experience.

9. Ask students to write their own "modest proposal."

10. Bring in some examples of music from the Romantic era or ask students to research music from that era and bring in examples. Then play the music on a tape recorder or CD player and ask students to either write or draw in response to the music.

11. Ask students to research one of the world wars. They should find out how many British soldiers and civilians died, who were the influential leaders, and what were some pivotal events. Then ask them to write a short paper imagining the impact these wars had on literature.

12. Ask students to examine the art forms of their own culture and write an essay or give a presentation about these art forms and what these art forms will say to future generations about our times.

13. Assign students a novel to read and ask them to write a character analysis of one of the book's characters. Suggested titles include *A Christmas Carol, Jane Eyre, The Strange Case of Dr. Jekyll and Mr. Hyde, The Picture of Dorian Gray, The War of the Worlds.*

14. Throw a character/author party. Give each student a slip of paper with the name of a character or author with which the students are familiar. Then other students must figure out who each person is by asking yes or no questions. Another way to play the game is to tape the name of a character or author to the player's back. Then each player in the game must try to figure out who he or she is by asking questions of other people. Once the student has figured out the identity, the name is then placed on the chest rather than the back.

15. Allow students to have a talk show with various guests from British literature. For instance, the guests could include Shakespeare, Mary Shelley, and the anonymous author of *Beowulf.* Authors should be prepared to explain and discuss their work.

16. Have students write imitation Shakespearean sonnets.

17. Summarize the life of a troubled king from British literature or from one of Shakespeare's plays. Ask the students to compare that king to one of our world leaders.

18. Give students excerpts or even whole plays from the later 18th century comedies and ask them to perform them. They may particularly enjoy *She Stoops to Conquer, School for Scandal*, or *The Rivals*. These plays could be updated with contemporary-style reporters interviewing the characters. Ask students to compare these plays to some of the events that are or have recently been in the news.

19. Have students summarize the plot and discuss the tone and setting of their favorite movie, their favorite book, or any literary work of your choosing.

20. Have students bring in or write lyrics to a favorite rap song and identify the rhyme scheme used.

21. Give various rhyme schemes and have students compose a poem/song.

22. Have students prepare a timeline of British Literature to include major historical events.

23. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Read a **poem, short story**, *or* **short essay** *from any period of British history which was examined in the unit. Write a paper identifying the* **type of literature** *and the* **approximate era** *during which the piece of literature was produced. Do you think it is or should be considered a* **classic**? *Explain. How does this piece of literature use* **irony, imagery**, *and/or* **symbolism**?

Keys

Practice (p. 36)

1. N
2. F
3. N
4. N
5. N
6. F
7. N
8. F
9. F
10. F

Practice (p. 40)

1. Answers will vary but may include: brave, bold, willing to put himself in danger for the betterment of others.
2. Men were expected to be brave, skilled in battle, fearless, and pious toward God.
3. The Anglo-Saxons were constantly at war with each other and with outside invaders. Their creation of Beowulf shows that they value the skills and qualities that would make a man do well in battle. In addition, since death was such a reality to these men, they show a need to believe in God and a life after death.

Practice (pp. 43-47)

1. brave, fearless, willing to help others even though that meant risking his own life
2. Robin stands up for an ordinary man; Robin believes the young woman should be allowed to marry the man she really loves instead of one with a higher status.
3. Robin's men share his willingness to help the oppressed. They are skilled warriors, loyal to their leader, and are willing to follow him into battle.
4. bravery, a sense of right or wrong, a willingness to fight to the death for the oppressed
5. First time: frisk; chatted; a roundelay
   Second time: drooping; every step he fetch a sigh
6. Correct answers will be determined by the teacher.

Application (p. 48)

Correct answers will be determined by the teacher.

Practice (pp. 52-53)

1. probably an ordinary man; not overly handsome or intelligent; not very popular, artistic, or wealthy
2. very sincere love of the speaker toward his beloved
3. The speaker's love appears to be returned by his beloved.
4. Correct answers will be determined by the teacher.
5. The speaker compares himself to the lark that sings each morning as the sun rises.
6. He is happy and feels rich because his beloved returns his feelings.
7. Answers will vary.
8. ababcdcdefefgg

Practice (pp. 54-55)

1. Answers may include: happiness, youthful joy, opportunities at love and marriage, youth, and beauty.
2. Answers may vary.
3. Answers will vary but may include: if he is old he regrets not marrying when he was young and handsome; if he is young, he is happy that he did marry young, or he is attempting to persuade his beloved to marry him.

Keys

4. Answers may vary, correct answers will be determined by the teacher.
5. It is longer than 14 lines and the lines are shorter than 10 syllables.

Application (p. 56)

Correct answers will be determined by the teacher.

Practice (p. 61)

Correct answers will be determined by the teacher.

Practice (p. 64)

Correct answers will be determined by the teacher.

Application (pp. 65-66)

Correct answers will be determined by the teacher.

Practice (pp. 67-68)

1. Answers may include: he is "in between" god or beast; his body and his mind; the skeptics and the stoics; thought and passion; truth and error; glory, jest, and riddle; he is both abused and disabused; he is created both to rise and to fall; he is "Great lord of all things, yet a prey to all."
2. concentrate on knowing yourself because mankind is such a mass of contradictions; don't even attempt to understand God
3. Correct answers will be determined by the teacher.
4. Correct answers will be determined by the teacher.

Practice (pp. 71-73)

1. He is alone and not aware of his situation; he is like a cloud—aloof and removed from his surroundings.
2. a huge patch of daffodils swaying in the breeze
3. The poet says the daffodils are dancing, tossing their heads in joy; they are "jocund" or jolly company for the poet.
4. He is able to recall, not only the sight of the daffodils, but his feelings of joy at seeing them many times after the experience when he is resting or otherwise at leisure.
5. This poem appeals primarily to sight. Examples may include: golden daffodils, fluttering and dancing in the breeze, stars that shine and twinkle, and tossing their heads in sprightly dance.
6. The poem expresses an individual person's experience in a natural setting; the speaker recalls the experience many times in the future; the poem is written in common language; the poem is filled with strong emotion.
7. Yes; Answers may include: the speaker is a singular observer who describes his feelings and observations in emotional, imaginative language. The language is simpler than in an ode. The poet describes the experience to an unnamed observer.

Keys

Practice (pp. 74-75)

1. The poem is addressed directly to the object the speaker admires; the language is lofty—not as simple as in lyric poems; the speaker expresses deep feeling, almost reverence for the subject.
2. Answers may vary, correct answers will be determined by the teacher.
3. as a farmer at leisure; a gleaner walking steadily with a load of grain atop his head; watchful at the cider press
4. He sees it as a time of richness and ripeness; he thinks of it as lovely as youth because he asks, "Where are the songs of Spring?"; then he answers that autumn "has thy music too."
5. It describes one person's emotional response to nature; the language is straightforward and imaginative.

Application (p. 76)

Correct answers will be determined by the teacher.

Application (pp. 77-78)

Correct answers will be determined by the teacher.

Practice (pp. 82-83)

1. She loves him totally and completely.
2. Correct and appropriate answers will be determined by the teacher.
3. Answers will vary.
4. Answers will vary.
5. Correct answers will be determined by the teacher.

Practice (pp. 85-87)

1. Correct answers will be determined by the teacher.
2. Correct answers will be determined by the teacher.
3. Wordsworth's and Keats' are optimistic; the natural surroundings are beautiful; people seem happy and content; there is hope for happiness; Dickens' is pessimistic; something bad will happen, surroundings are dirty, dark; nothing is beautiful; people are miserable and starving; there is no hope for happiness
4. To point out how the poor people of the city slums lived and to warn those with the power to change these conditions that unless the conditions do change, the people will eventually get tired of being hungry and cold.

Practice (pp. 89-90)

1. The speaker is or has been a soldier or an infantryman. He is not an upper class person since he tells us that he enlisted because he was down on his luck and sold his belongings. His language is not upper class, he refers to a drink as a "nipperkin"; also a half a crown is not a great deal of money. He seems friendly and he thinks that if he and his foe had met during peacetime, they could have shared a drink and become friends. He also seems to be a man with a conscience, he has killed a man and it is something that he regrets.
2. The man was his enemy in a battle they were fighting.

Keys

3. He doesn't think that is a good reason to kill someone. He implies that the men were enemies only because someone told them to be.
4. The poet points out the randomness of life. Simply because a man was born in one country, he is labeled your enemy and you kill him because of that. If the same man had been born in your country, you could have become good friends. This type of ironic circumstance seems totally given to chance, no divine intervention or plan is involved.

Application (p. 91)

Correct answers will be determined by the teacher.

Practice (pp. 96-97)

1. Owen's description of battle is far from the heroic vision that the title implies. His descriptions of the young man's death are far from the "sweet-fitting" death the title indicates.
2. It is a nightmare that he relives constantly. Each time he remembers the incident, it seems as real as it was when it actually happened.
3. Correct answers will be determined by the teacher.
4. poison gas
5. Correct answers will be determined by the teacher.

Practice (pp. 98-99)

1. dry and desolate; a desert where nothing grows and everything is dead
2. They are dead on the inside. They have nothing but straw in their heads, so no original thoughts grow there, just as nothing will grow in the desert.
3. They have no feelings or original ideas. They are stuffed with empty values and a lack of purpose and determination.
4. Often they do not think of them at all. If they do, the hollow men are not dangerous, not memorable—just empty, purposeless people.
5. They worship false idols—maybe materialistic and nonspiritual things. Their faith, like the fading star, is very weak or nonexistent.
6. It is very weak, misplaced, or nonexistent.
7. The shadow of doubt in their own ability keeps them from acting.
8. Correct answers will be determined by the teacher.

Practice (pp. 105-106)

1. Because of the difference in the light, he sees things differently.
2. His seat is bigger and makes him look dark. The boys keep falling off their log and laughing.
3. Answers will vary.
4. loss of civilization
5. He is thinking.
6. Answers will vary.
7. Accept any reasonable answer, but answers may include isolation and social change.

Practice (pp. 107-108)

1. a third person narrator; the onlookers referred to as they; the dead man
2. In the first stanza, the man was not waving to those people on shore, he was literally drowning and was hoping to get help by calling

attention to himself. In the last stanza, he means that throughout all of his life, he has felt alone, overwhelmed, and in need of help; that he was not being friendly with his attempts to call attention to himself; he was asking for help.

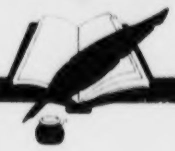
3. Perhaps people mistook his "waving" as attempts to call attention to himself, as playing a prank, or having fun. This indicates people could not tell the real distress behind his actions.
4. Correct answers will be determined by the teacher.
5. The piece reflects the characteristics of Modernism. The speaker is alienated, alone, and misunderstood. He attempts to reach out to others, but they misinterpret him. They think he is larking—having fun and joking. He always felt overwhelmed by life; he was always cold and he "was much too far out all his life."

Application (p. 109)

Correct answers will be determined by the teacher.

Unit Assessment (p. 14TG)

Correct answers will be determined by the teacher.



Unit 3: Writing—How to Apply What You Know

Overview

In this unit, you will learn how to apply what you know about writing to life outside of school. Much of your formal writing has been as a result of writing assignments in your Language Arts and English classes. For these assignments, you have practiced writing essays and research reports. However, in the near future, your writing and research skills could help you land the right job or get into the college of your choice. In this unit, you will combine your research and writing skills and practice applying them.

Writing may be one of the most practical tools you have gained from your years of study so far. Before you can join the workforce, you will need writing to create resumes and cover letters, and an essay is often required on many college applications. Whatever your choice for the future may be, whether it entails going to college or a technical training school or heading straight onto a career path, you can be sure that writing well will help you get ahead.

The research assignment in this unit will help you continue to develop your skills as an essay writer, but you will also have the opportunity to learn about something important for your future: possible career paths. You will have the opportunity to investigate the many possibilities that exist for you to put your talents and interests to good use. Now you'll have a chance to imagine your future.

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Unit Benchmarks

- **Use and monitor own reading processes effectively to construct meaning from a range of technical, informative, and literary texts.**

LA.A.1.4.4	Apply a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.
LA.A.2.4.4	Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.

- **Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.**

LA.B.1.4.1	Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.
LA.B.1.4.2	Draft and revise writing that · is focused, purposeful, and reflects insight into the writing situation; · has an organizational pattern that provides for a logical progression of ideas; · has effective use of transitional devices that contribute to a sense of completeness; · has support that is substantial, specific, relevant, and concrete; · demonstrates a commitment to and involvement with the subject; · uses creative writing strategies as appropriate to the purpose of the paper; · demonstrates a mature command of language with precision of expression; · has varied sentence structure; and · has few, if any, convention errors in mechanics, usage, punctuation, and spelling.
LA.B.1.4.3	Produce final documents that have been edited for · correct spelling; · correct punctuation, including commas, colons, and common use of semicolons; · correct capitalization; · correct sentence formation; · correct instances of possessives, subject/verb agreement, instances of noun/pronoun agreement, and the intentional use of fragments for effects; and · correct formatting that appeals to readers, including appropriate use of a variety of graphics, tables, charts and illustrations, in both standard and innovative forms.
LA.B.2.4.2	Organize information using appropriate systems.
LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Select and use appropriate language for effective visual, oral, and written communication.**

LA.D.1.4.2	Make appropriate adjustments in language for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.
LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.
LA.D.2.4.3	Recognize production elements that contribute to the effectiveness of a specific medium.

- **Use the research and critical inquiry processes to prepare documents and oral presentations.**

LA.A.2.4.6	Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services..
LA.A.2.4.7	Analyze the validity and reliability of primary source information and uses the information appropriately.
LA.A.2.4.8	Synthesize information from multiple sources to draw conclusions.
LA.B.2.4.4	Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.
LA.D.2.4.4	Effectively integrate multimedia and technology into presentations.

Suggestions for Enrichment

1. Have students get in groups to brainstorm all the career and professional opportunities available to them.

2. Have students search through magazines and newspapers for articles which use interviews. Ask them to try to find interviews which are written in a question and answer format and those which integrate quotes attributions into the article. Discuss the differences in class.

3. Send groups to the library to research different career paths. Ask each group to bring in the names of five associations which would help them get more information.

4. Bring in guest speakers to discuss their careers with students. Have students prepare questions beforehand. Then have students write a response paper to the speaker.

5. Ask students to get in groups to form businesses. The business should be one that could realistically function and survive in today's business environment. The groups should decide on the nature of the business and then they should write a business plan, explaining the business and each member's contribution to the business.

6. Have students check out magazines from the library that could pertain to potential careers or businesses. Ask them to read an article and then present the information in the article orally to the rest of the class.

7. Bring in a variety of sample resumes for students to review and discuss. Ask them to choose a style that would be most effective for them. Have them analyze the resumes for effectiveness and clarity.

8. Have students compare and contrast a variety of items—different types of music, food, entertainment, personalities. Ask students to create their own game show with teams vying to find the most similarities or differences between two different things.

9. Have students write definition papers, defining the various careers they have researched or discussed.

10. Have students study the classified ads and make lists of the different types of jobs available. Then have them compare job categories.

11. Have students write questions and answers that could be asked of them in five years during various types of job interviews.

12. Have students write a resume for themselves for five years from now, imagining what their experience and education will be at that time.

13. Give students some simple sentences and ask them to rewrite them as compound sentences. Review the use of coordinating conjunctions in writing compound sentences using FAN BOYS*—**f**or, **a**nd, **n**or, **b**ut, **o**r , **y**et, **s**o.

14. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

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*The sentence Writing Strategy (using FAN BOYS) in this document is based on the work of Dr. Jean B. Schumaker of the University of Kansas Center for Research on Learning (KU-CRL). This strategy is a part of the Strategic Instruction Model (SIM). To optimize student performance, teachers should first receive formal training in the use of the strategy from a certified SIM trainer.

Unit Assessment

Write an **essay** *telling other students how to find a good* **career** *and then how to pursue a position on that career path.*

Keys

Practice (p. 122)

Correct answers will be determined by the teacher.

Application (p. 123)

Correct answers will be determined by the teacher.

Practice (p. 127)

Correct answers will be determined by the teacher.

Application (p. 128)

Correct answers will be determined by the teacher.

Practice (p. 132)

1. T
2. T
3. S
4. T
5. S
6. S

Application (p. 133)

Correct answers will be determined by the teacher.

Practice (p. 135)

The first paragraph is subjective.
The second paragraph is objective.
The sentence, All my life I have enjoyed being creative., should be underlined.
The sentence, For someone who is creative and enjoys being around people, there are several exciting career possibilities. , should be underlined.

Practice (p. 137)

Correct answers will be determined by the teacher.

Application (p. 138)

Correct answers will be determined by the teacher.

Application (pp. 146-147)

Correct answers will be determined by the teacher.

Practice (pp. 152-153)

Correct answers will be determined by the teacher.

Application (p. 178)

Correct answers will be determined by the teacher.

Application (p. 181)

Correct answers will be determined by the teacher.

Application (p. 186)

Correct answers will be determined by the teacher.

Practice (pp. 189-190)

Correct answers will be determined by the teacher.

Application (p. 191)

Correct answers will be determined by the teacher.

Keys

Application (p. 192)

Correct answers will be determined by the teacher.

Unit Assessment (pp. 25TG)

Correct answers will be determined by the teacher.

Unit 4: Listening, Viewing, Speaking—The Keys to Understanding

Overview

You use your listening skills in many situations: in class, at home with your family members, when you are watching television, or hearing your favorite music. Listening is a matter of directing your attention to certain sounds and not to others. Good listeners are able to focus on what they want or need to hear. Therefore, they increase their understanding.

Sometimes you only need to use your ears, but in other situations listening also involves seeing. When someone speaks to you, you watch her facial expressions and notice her body language. These visual cues help you to understand what is being said. In this unit, we will examine and review listening and viewing skills so that you can get the most out of any presentation.

You will also develop your speaking and presentation skills. You've been speaking for many years, but speaking in front of a group or in a formal situation may be a new experience for you. This unit will help you learn how to deliver a good oral presentation and also how to speak well in one-on-one situations.

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Unit Benchmarks

- **Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.**

LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Select and use appropriate speaking, listening, and viewing skills to clarify and interpret meaning in both formal and informal situations.**

LA.C.1.4.3	Use effective strategies for informal and formal discussions including listening actively and reflectively, connecting to and building on the ideas of a previous speaker, and respecting the viewpoints of others.
LA.C.3.4.1	Use volume, stress, pacing, enunciation, eye contact, and gestures that meet the needs of the audience and topic.
LA.C.3.4.2	Select and use a variety of speaking strategies to clarify meaning and to reflect understanding, interpretation, application, and evaluation of content, processes, or experiences (including asking relevant questions when necessary, making appropriate and meaningful comments, and making insightful observations).
LA.C.3.4.3	Use details, illustrations, analogies, and visual aids to make oral presentations that inform, persuade, or entertain.
LA.C.3.4.4	Apply oral communication skills to interviews, group presentations, formal presentations, and impromptu situations.
LA.C.3.4.5	Develop and sustain a line of argument and provide appropriate support.

- **Select and use appropriate language for effective visual, oral, and written communication.**

LA.D.1.4.2	Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.
LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.
LA.D.2.4.3	Recognize production elements that contribute to the effectiveness of a specific medium.

- **Demonstrate understanding of the ways that history, culture, and setting influence language.**

LA.D.1.4.1	Apply an understanding that language and literature are primary means by which culture is transmitted.
LA.D.1.4.3	Understand that there are differences among various dialects of English.
LA.D.2.4.1	Understand specific ways in which language has shaped the reaction, perceptions, and beliefs of the local, national, and global communities.

- **Use the research and critical inquiry processes to prepare documents and oral presentations.**

LA.A.2.4.7	Analyze the validity and reliability of primary source information and use the information appropriately.
LA.D.2.4.4	Effectively integrate multimedia and technology into presentations.

Suggestions for Enrichment

1. Invite a guest speaker to your class. Before the speaker comes to the class, familiarize students with the speaker's topic and ask them to develop some questions for discussion after the speech.

2. Divide the class into groups of four or five. Give each group a poem and ask the students to pretend they are lawyers, psychologists, or historians. For instance, one group will be lawyers trying to interpret the meaning of a poem. The historians will try to determine what a poem says about that particular time period.

3. From your local newspaper, find two articles with two different viewpoints about a particular topic. Give one half of the class one article and the other half of the class the other article. Then hold a discussion about the topic.

4. Have one of the students give an oral presentation. Then ask the rest of the class to summarize that student's presentation in writing.

5. Put the students in pairs. Give one student in each pair five minutes to discuss some particular topic either of your choosing or their choosing. Then the other must paraphrase what he or she heard beginning with the words, "What I heard you say is...." Then reverse the process.

6. Create an exercise in which you verbally give the students a set of five or more instructions. Make a game out of it. Have the winners raise their hand. Then do this game again on other days until the whole class gets it right.

7. Take the students to another environment—the library or somewhere outside. Have the students write down everything they notice. Then come back to the classroom and ask them to compare notes. Or for a variation, have them come back to the classroom and write down everything they noticed.

8. Do a body language exercise. Have students take turns demonstrating an emotion or an attitude through body language. Then have the viewing students write down what the emotion or attitude was, as well as the specific non-verbal cues that they saw.

9. Have students choose a poem or short piece of literature to memorize and recite before the class. If possible videotape their performance. Ask other students to evaluate for volume, pitch, enunciation, and good eye contact.

10. Play a tape of Martin Luther King's "I Have a Dream" speech. Then have students read the speech and pick out the devices which make it so enduring.

11. Have each student write a speech about something about which he or she has strong feelings. Remind them to use vivid imagery, rhythm, repetition, and other literary devices to make the speech powerful.

12. Ask students to put on a play about the Declaration of Independence. They could even update the play with ideas and language of their own.

13. Hold a discussion about a topic of interest to most of the students. Give each student three minutes to say his or her views. Set guidelines—no interrupting, no talking outside of the discussion. Afterwards, evaluate the class discussion, first pointing out any positive aspects of the discussion.

14. Have the students get in groups of three and conduct mock interviews either for a job or for entrance into college.

15. Create a grab-bag of topics. Have students select a topic from the grab-bag. Give them five to ten minutes to prepare a short speech about the topic. Time the speeches. Allow students to give their speech again, changing the speed either slower or faster.

16. If possible, have students create a video, audio, or a computer presentation on a topic that interests them.

17. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Write an **expository speech** *for an audience of first-year high school students. Choose one of the following three topics:* **effective presentation skills, good class discussion skills,** *or* **listening and viewing skills**. *The speech should be at least five paragraphs long and use strong, vivid examples. Edit the speech and turn in the final copy.*

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Keys

Practice (p. 202)

Correct answers will be determined by the teacher.

Practice (p. 206)

Correct answers will be determined by the teacher.

Application (p. 207)

Correct answers will be determined by the teacher.

Practice (p. 216)

Correct answers will be determined by the teacher.

Practice (pp. 217-218)

Correct answers will be determined by the teacher.

Application (p. 220)

Correct answers will be determined by the teacher.

Application (p. 223)

Correct answers will be determined by the teacher.

Unit Assessment (p. 33TG)

Correct answers will be determined by the teacher.

Appendices

Instructional Strategies

Classrooms draw from a diverse population of talent and potential. The challenge is to structure the learning environment so that each student has a way to benefit from his or her unique strengths. Instructional strategies that couple student strengths with diverse learning needs are provided on the following pages as examples that you might use, adapt, and refine to best meet the needs of your students and instructional plans.

Cooperative Learning Strategies—to promote individual responsibility and positive group interdependence for a given task.

Jigsawing: each student becomes an "expert" and shares his or her knowledge so eventually all group members know the content.

Divide students into groups and assign each group member a numbered section or a part of the material being studied. Have each student meet with the students from the other groups who have the same number. Next, have these new groups develop expertise on the material and then plan how to teach the material to members of their original groups. Then have students return to their original groups and teach their area of expertise to the other group members.

Corners: each student learns about a topic and shares that learning with the class (similar to jigsawing).

Assign small groups of students to different corners of the room to examine a particular topic. Have the students discuss various points of view concerning the topic. Have corner teams discuss conclusions, determine the best way to present their findings to the class, and practice their presentation.

Think, Pair, and Share: students develop their own ideas and build on the ideas of other learners.

Have students reflect on a topic and then pair up to discuss, review, and revise their ideas. Then have the students share their ideas with the class.

Debate—students participate in organized presentations of various viewpoints.

Have students form teams to research and develop their viewpoints on a particular topic or issue. Provide structure in which students will articulate their view points.

Brainstorming—to elicit ideas from a group.

Have students contribute ideas related to a topic. Accept all contributions without initial comment. After the list of ideas is finalized, have students categorize, prioritize, and defend selections.

Free Writing—to express ideas in writing.

Have students reflect on a topic, then have them respond in writing to a prompt, a quotation, or a question. It is important that they keep writing whatever comes to mind. They should not self-edit as they write.

K–W–L (Know–Want to Know–Learned)—to structure recalling what is known about a topic, noting what is wanted to be known, and finally listing what has been learned and is yet to be learned.

Before engaging in an activity, list on the board under the heading "What We Know" all the information students know or think they know about a topic. Then list all the information the students want to know about a topic under, "What We Want to Know." As students work, ask them to keep in mind the information under the last list. After completing the activity, have students confirm the accuracy of what was listed and identify what they learned, contrasting it with what they wanted to know.

Learning Log—to follow-up K–W–L with structured writing.

During different stages of a learning process, have students respond in written form under three columns:

"What I Think"
"What I Learned"
"How My Thinking Has Changed"

Interviews—to gather information and report.

Have students prepare a set of questions in a format for an interview. After conducting the interview, have students present their findings to the class.

Cloze—to replace words or phrases that have been eliminated from a sentence or paragraph.

Eliminate a word or phrase from a sentence and have students complete the sentence with a word that "makes sense." You may select random words or a specific part of speech, or even provide the initial letter of the word.

Read and Tell—to retell a passage as remembered.

Have students read a passage either as a class, small group, in pairs, or alone. Then ask students to retell the passage as they remember it either orally or in writing.

Dialogue Journals—to hold private conversations with the teacher or share ideas and receive feedback through writing; can be conducted by e-mail.

Have students write on topics on a regular basis, responding to their writings with advice, comments, and observations in written conversation. You may have students read a novel or biography and respond to the conflict and its resolution.

Continuums—to indicate the relationships among words or phrases.

Using a selected topic, have students place words or phrases on the continuum to indicate a relationship or degree.

Mini-Museums—to create a focal point.

Have students work in groups to create exhibits that represent, for example, the setting of a novel.

Models—to represent a concept in simplified form; these may be concrete, like the map of a character's travels and important places he or she visited, or may be abstract, like the model of the relationships between characters in a story.

Have students create a concrete product that represents an abstract idea or a simplified representation of an abstract idea.

Reflective Thinking—to reflect on what was learned after a lesson.

Have students write in their journals about a concept they learned, comments on the learning process, questions or unclear areas, and interest in further exploration. Or have students fill out a questionnaire addressing such questions as: Why did you study this? Can you relate it to real life?

Problem Solving—to apply knowledge to solve problems.

Have students determine a problem, define it, ask a question about it, and then define the characteristics of possible solutions, which they research. Have them choose a solution that best fits the criteria stated in the definition of solutions and then test the solution. Finally, have students determine if the problem has been solved.

Predict, Observe, Explain—to predict what will happen in a given situation when a change is made.

Ask students to predict what will happen in a given situation when some change is made. Have students observe what happens when the change is made and discuss the differences between their predictions and the results.

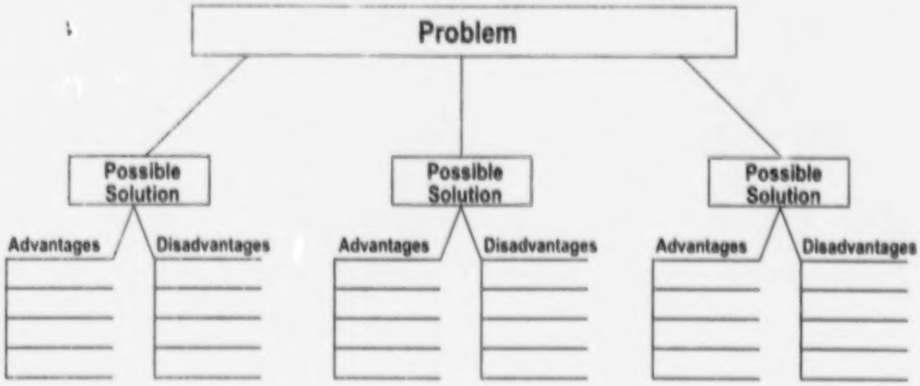
Literature, History, and Storytelling—to bring history to life through the eyes of a historian, storyteller, or author, revealing the social context of a particular period in history.

Have students locate books, brochures, and tapes relevant to a specific period in history. Assign students to prepare reports on the "life and times" of famous people during specific periods of history. Ask students to write their own observations and insights afterwards.

Graphic Organizers—to transfer abstract concepts and processes into visual representations.

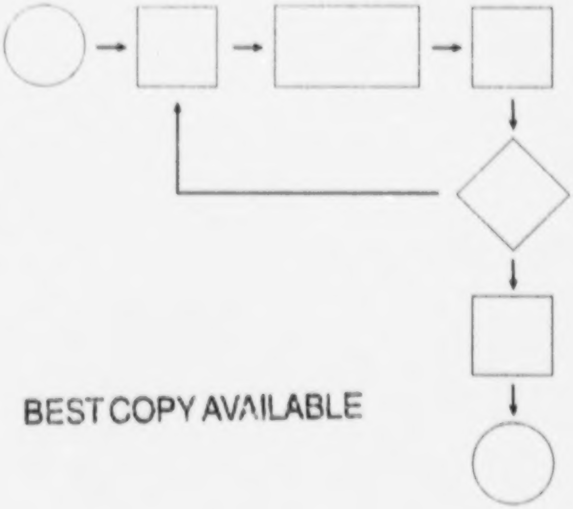
Consequence Diagram/Decision Trees: illustrates real or possible outcomes of different actions.

Have students visually depict outcomes for a given problem by charting various decisions and their possible consequences.


Problem
Possible Solution
Advantages
Disadvantages
Possible Solution
Advantages
Disadvantages
Possible Solution
Advantages
Disadvantages

Flowchart: depicts a sequence of events, actions, roles, or decisions.

Have students structure a sequential flow of events, actions, roles, or decisions graphically on paper.



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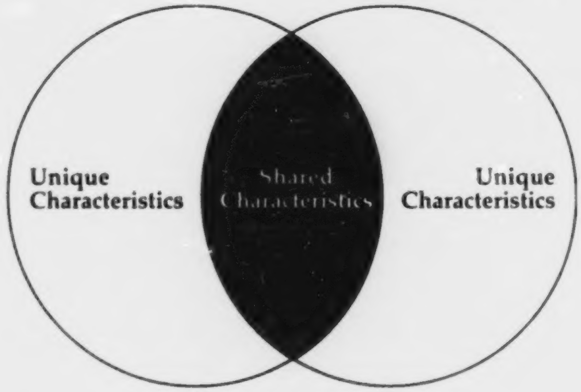
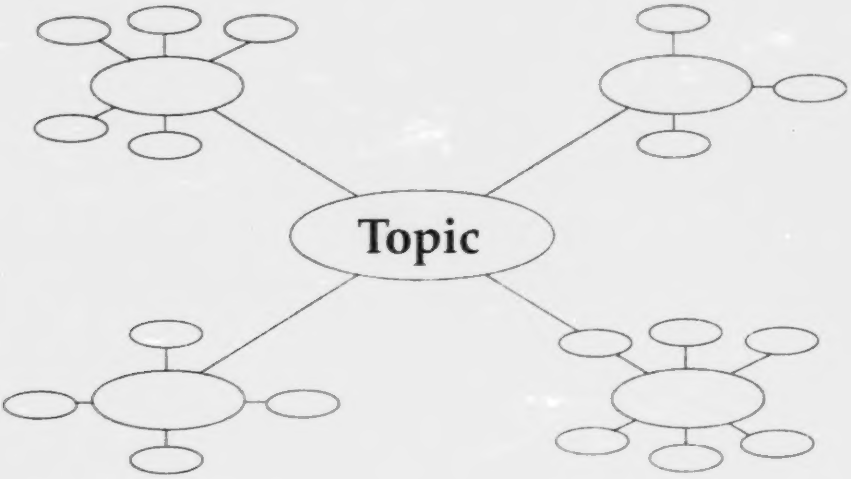
Venn Diagram: analyzes information representing the similarities and differences among, for example, concepts, objects, events, and people.

Have students use two overlapping circles to list unique characteristics of two items or concepts (one in the left part of the circle and one in the right); in the middle have them list shared characteristics.


Unique Characteristics
Shared Characteristics
Unique Characteristics

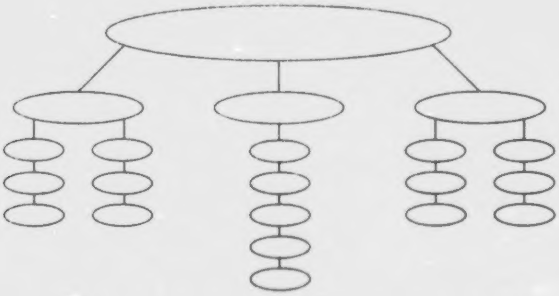
Webbing: pictures how words or phrases connect to a topic.

Have students list topics and build a weblike structure of words and phrases.



Concept Mapping: shows relationships among concepts.

Have students select a main idea and identify a set of concepts associated with the main idea. Next, have students rank the concepts in related groups from the most general to most specific. Then have students link related concepts with verbs or short phrases.



Portfolio—to capture the extent of students' learning within the context of the instruction.

Elements of a portfolio can be stored in a variety of ways; for example, they can be photographed, scanned into a computer, or videotaped. Possible elements of a portfolio could include the following selected student products:

Written Presentations
- expressive (diaries, journals, writing logs)
- transactional (letters, surveys, reports, essays)
- poetic (poems, myths, legends, stories, plays)

Representations
- maps
- graphs
- dioramas
- models
- mock-ups
- displays
- bulletin boards
- charts
- replicas

Oral Presentations
- debates
- addresses
- discussions
- mock trials
- monologues
- interviews
- speeches
- storytelling
- oral histories
- poetry readings
- broadcasts

Visual and Graphic Arts
- murals
- paintings
- storyboards
- drawings
- posters
- sculpture
- cartoons
- mobiles

Performances
- role playing, drama
- dance/movement
- reader's theater
- mime
- choral readings
- music (choral and instrumental)

Media Presentations
- films
- slides
- photo essays
- print media
- computer programs
- videotapes and/or audiotapes

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Learning Cycle—to engage in exploratory investigations, construct meanings from findings, propose tentative explanations and solutions, and relate concepts to our lives.

Have students explore the concept, behavior, or skill with hands-on experience and then explain their exploration. Through discussion, have students expand the concept or behavior by applying it to other situations.

Field Experience—to observe, study, and participate in a setting off the school grounds, using the community as a laboratory.

Plan and structure the field experience with the students before the visit. Engage in follow-up activities after the trip.

Language Experience Approach—to elicit an orally described experience.

Plan a shared experience for the class. Have students describe the experience as a designated student (or the teacher) records what is said. Next, have students read the story aloud and then use it as a basis to engage in various teacher-planned activities, both oral and written.

Teaching Suggestions

The standards and benchmarks of the Sunshine State Standards are the heart of the curriculum frameworks and reflect the efforts to reform and enhance education. The following pages contain unit teaching suggestions of sample performance descriptions for students to demonstrate achievement of benchmarks.

Technology and Writing

1. Have students summarize information in the form of outlines, written summaries, graphs, charts, and tables, using systems such as indexing, filing, and databases.

2. Have students produce written projects that demonstrate knowledge of different presentational formats for print, quantitative, and graphic information that are visually appealing and that are appropriate for the intended audience.

3. Have students integrate research notes into an electronic database, array data on an electronic spreadsheet, and use graphs to enhance persuasive writing.

Reading

1. Have students keep a journal of questions about texts read.

2. Using several prereading strategies, have students write notes about expected content, purpose, and organization of a text to be read. Then after reading the text, have students discuss which strategies were the most effective with other students in small groups.

3. Have students keep a log of materials read outside of class and use the log to identify personal preferences regarding fiction and nonfiction.

4. Have students design an effective resume on a computer in response to a job advertisement.

5. Have students maintain a portfolio as an assessment tool that illustrates growth over time.

Writing

1. Have students create a matrix to record and sort facts before writing a report on, for example, marine life in the Apalachicola Bay.

2. Have students revise word choice to add precision and clarity and to avoid repetition in an essay that compares and contrasts realism and naturalism.

3. Have students maintain a portfolio as an assessment tool that shows progress in the various drafts of specific pieces of writing.

4. Have students create a resume to be sent to a personnel office or a college registrar, using available word-processing tools to check spelling, sentences formation, and grammar.

5. With the students in a small group, have students collect information from the Internet, interpret quantitative data correctly, and construct graphs comparing corporate profits in the publishing industry with the corporate profits in the broadcast industry.

6. Have students write a letter to the governor that includes statistics to persuade him or her not to (or to) act on an issue, for example not to (or to) increase the state's speed limit.

Listening, Viewing, Speaking

1. With others in a small group, have students discuss favorite books and authors, then choose a new selection to read based on books and authors that other group members have recommended.

2. Have students watch a subtitled foreign film and discuss with other students how people from different cultures use different gestures.

Language

1. Have students compare two different works from the same culture and time period and discuss with other students what the works reveal about the culture and time period in which they were written.

2. Have students recognize and appropriately use denotation and connotation in literary, informational, or technical writing.

3. Have students rewrite political documents or literary works, such as the Declaration of Independence or Hamlet's "To Be or Not to Be" soliloquy, in colloquial language to demonstrate an understanding of the concepts and principles in the document.
4. Have students consider whether their own writing takes into account the interests and background knowledge of intended or potential readers and uses personal reflection and voice to connect with known audiences such as friends, parents, or teachers.
5. Have students use and critically analyze the effects of specific production elements on the advertising of products and then observe and report these effects on different audiences, such as senior citizens and college-age people, or different cultural groups.
6. Have students use multimedia technology to integrate pictures, text, and sound into presentations about a topic of personal interest.

Literature

1. Have students select a universal theme and then conduct a search for examples of fiction, poetry, and drama from various cultures that focus on this theme.
2. Have students rewrite a short story as a one-act play and reflect on the ways in which the content of the story changed when translated into a play.
3. Have students participate in a class project in which small groups of students research how a text is viewed according to a certain perspective (such as feminist, historical, psychoanalytical, and various cultural perspectives) and present their perspectives to the class.
4. Have students select a work that people have read for generations and research the different ways that people have interpreted it and responded to it over the years.
5. Have students read poems aloud to themselves, select a passage that is particularly compelling, and write an essay explaining how the poet uses sounds and images in the passage.

Accommodations/Modifications for Students

The following accommodations/modifications may be necessary for students with disabilities and diverse learning needs to be successful in school as well as any other placement. The specific strategies may be incorporated into the Individual Educational Plan (IEP) or 504 Plan as deemed appropriate.

Environmental Strategies

Provide preferential seating. Seat student near someone who will be helpful and understanding.
Assign a peer tutor to review information or explain again.
Build rapport with student; schedule regular times to talk.
Reduce classroom distractions.
Increase distance between desks.
Note that student may need frequent breaks for relaxation and small talk.
Accept and treat the student as a regular member of the class. Do not point out that the student is an ESE student.
Note that student may leave class to attend the ESE support lab.
Additional accommodations may be needed.

Organizational Strategies

Help student use an assignment sheet, notebook, or monthly calendar.
Allow student additional time to complete tasks and take tests.
Help student organize notebook or folder.
Help student set timelines for completion of long assignments.
Help student set time limits for assignment completion. Question student to help focus on important information.
Help highlight the main concepts in the book.
Ask student to repeat directions given.
Ask parents to structure study time. Give parents information about long-term assignments.
Provide information to ESE teachers and parents concerning assignments, due dates, and test dates.
Allow student to have an extra set of books at home and in the ESE classroom.
Additional accommodations may be needed.

Motivational Strategies

Encourage student to ask for assistance when needed.
Be aware of possible frustrating situations.
Reinforce appropriate participation in your class.
Use nonverbal communication to reinforce appropriate behavior.
Ignore nondisruptive, inappropriate behavior as much as possible.
Allow physical movement (distributing materials, running errands, etc.).
Develop and maintain a regular school-to-home communication system.
Encourage development and sharing of special interests.
Capitalize on student's strengths.
Provide opportunities for success in a supportive atmosphere.
Assign student to leadership roles in class or assignments.
Assign student a peer tutor or support person.
Assign student an adult volunteer or mentor.
Additional accommodations may be needed.

Presentation Strategies

Tell student the purpose of the lesson and what will be expected during the lesson (provide advance organizers).
Communicate orally and visually, and repeat as needed.
Provide copies of teacher's notes or student's notes (preferably before class starts).
Accept concrete answers; provide abstractions that student can handle.
Stress auditory, visual, and kinesthetic modes of presentation.
Recap or summarize the main points of the lecture.
Use verbal cues for important ideas and to help. ("The next important idea is....")
Stand near the student when presenting information.
Cue student regularly by asking questions, giving time to think, then calling student's name.
Minimize requiring the student to read aloud in class.
Use memory devices (mnemonic aids) to help students remember facts and concepts.
Allow student to tape the class.
Additional accommodations may be needed.

Curriculum Strategies

Help provide supplementary materials that student can read.
Provide Parallel Alternative Strategies for Students (PASS) materials.
Provide partial outlines of chapters, study guides, and testing outlines.
Provide opportunities for extra drill before tests.
Reduce quantity of material (reduce spelling and vocabulary lists, and reduce number of math problems, etc.).
Provide alternative assignments that do not always require writing.
Supply student with samples of work expected.
Encourage a high quality of work (which involves proofreading and rewriting), not speed.
Use visually clear and adequately spaced work sheets. Student may not be able to copy accurately or fast enough from the board or book; make arrangements for student to get information.
Encourage the use of graph paper to align numbers.
Make specific comments to correct responses on written or verbal class work.
Allow student to have sample or practice test.
Provide all possible test items and student or teacher selects specific number. Give oral examinations and quizzes.
Provide extra assignment and test time.
Accept some homework papers dictated by the student and recorded by someone else.
Modify length of outside reading.
Provide study skills training and learning strategies.
Arrange to offer extra study time with student on specific days and times.
Allow study buddies to check spelling.
Allow use of technology to correct spelling.
Allow access to computers for in-class writing assignments.
Allow student to have someone edit papers.
Allow student to use fact sheets, tables, or charts.
Tell student in advance what questions will be asked.
Color code steps in a problem.
Provide list of steps that will help organize information and facilitate recall.
Assist in accessing taped texts.
Reduce the reading level of assignments.
Provide opportunity for student to restate assignment directions and due dates.
Additional accommodations may be needed.

Testing Modifications

Allow extended time for tests in the classroom and/or in the ESE support lab.

Provide adaptive tests in the classroom and/or in the ESE support lab (reduce amount to read, cut and paste a modified test, shorten, revise format, etc.).

Allow open book and open note tests in the classroom and/or ESE support lab.

Allow student to take tests in the ESE support lab for help with reading and directions.

Allow student to take tests in the ESE support lab with allotted time to study.

Allow student to take tests in the ESE support lab using a word bank of answers or other aid as mutually agreed.

Allow student to take tests orally in the ESE support lab.

Allow the use of calculators, dictionaries, or spell checkers on tests in the ESE support lab.

Provide alternative to testing (oral reports, making bulletin board, poster, audiotape, demonstration, all notes on chapters, etc.).

Provide enlarged copies of the answer sheets.

Allow copy of tests to be written upon and later have someone transcribe the answers.

Allow and encourage the use of a blank piece of paper to keep pace and eliminate visual distractions on the page.

Allow use of technology to correct spelling.

Provide alternate test formats for spelling and vocabulary tests.

Highlight operation signs, directions, etc.

Allow students to tape-record answers to essay questions.

Use more objective items (fewer essay responses).

Give frequent short quizzes, not long exams.

Additional accommodations may be needed.

Evaluation Criteria Modifications

Student is on an individualized grading system.

Student is on a pass or fail system.

Student should be graded more on daily work and notebook than on tests (i.e., 60 percent daily, 25 percent notebook, 15 percent tests).

Student will have flexible time limits to extend completion of grading into next grading period.

Additional accommodations may be needed.

SAT Vocabulary Word List

Below is a list of words which occurr most frequently on the SAT.

aberrant
abstain
abstruse
accolades
acquiesce
acute
adage
admonish
adroit
adulterate
adversity
advocate
aesthetic
affable
aggressive
alienate
alleviate
alloy
allusion
aloof
altruistic
ambiguous
ambivalent
ambulatory
ameliorate
amiable
amity
anarchy
anecdote
animosity
annihilate
anonymous
antagonist
antidote
apathy
apocryphal
appease
arbitrary
arid
arrogant
articulate
ascetic
ascribe
assuage
atheist
atrophy
augment
auspicious
autocrat
aversion
babble
banal
barren
belittle
belligerent
benefactor
benevolent
benign
biased
bizarre
bland
blasphemous
blithe
blunder
bombastic
brawny
brevity
brittle
broach
bureaucracy
cacophony
cajole
callous
callow
clamor
candid
capricious
caustic
celestial
censor
censure
chaos
cherubic
chronic
circumlocutory
clemency
coalesce
coddle
coerce
cognizant
commensurate
compatible
competent
complacent
comply
comprehensive
concise
congenital
conscientious
contemplation
contempt
contend
contrite
controversy
copious
corpulent
corroborate
credulous
crescendo
cynical
dawdle
dearth
deceit
decorous
defer
definitive
degrading

delectable
demise
deplete
deplore
depravity
deprecate
derision
desiccate
desist
desolate
despondent
despot
destitute
deter
deteriorate
detest
detriment
devious
didactic
diffident
digress
diligent
dilute
diminish
din
discern
discord
discreet
discursive
disdain
disgruntled
disinterested
disparage
disparity
disperse
disrepute
dissemble
dissonant
distended
distort
distraught
diversity
divert
divulge
dogmatic
drone
dubious
duplicity
dynamic
eccentric
ecstatic
edifying
efface
effervescent
elated
elicit
elucidate
elusive
emaciated
embellish
embezzle
emend
emulate
enervate
engender
enhance
enigma
enthrall
ephemeral
epitome
equivocate
eradicate
erratic
erroneous
erudite
esoteric
euphonious
evade
evoke
exacerbate
exasperated
exemplify
exigency
exorbitant
exorcise
expedient
expedite
explicit
expunge
extol
extraneous
extravagant
extricate
extrovert
facilitate
faction
fallacious
fallible
fanatic
fastidious
felicitous
fervent
fidget
fiendish
flagrant
flaunt
fledgling
flippant
flourish
forestall
formidable
frugal
furtive
garble
garner
glut
gratuitous
gravity
grovel
guile
gullible
hackneyed
harass
hedonism
heretic
heterogeneous
hierarchy
hone
hostile

hyperbole
hypocritical
hypothesis
idiosyncrasy
illusory
immutable
impassive
impecunious
impede
imperturbable
implicit
imply
impregnable
inadvertent
incessant
incisive
incoherent
incongruous
indifferent
indolent
induce
inept
inert
infamous
infer
infiltrate
ingenuous
innate
innocuous
innovation
inquisitive
insatiable
inscrutable
insinuate
insipid
insoluble
insolvent
insurgent
intemperate
intractable
intricate
irascible
irony
irrevocable
jeopardize
labyrinth
laconic
lament
languid
laudable
lethargic
levity
listless
lofty
luminous
luxurious
malicious
mar
meander
mediocre
meticulous
minuscule
misconstrue
miser
mitigate
mobile
munificent
nefarious
novice
noxious
nuance
nullify
obese
objective
obscure
obsolete
obstinate
officious
opulent
ostentatious
pacifist
pariah
parody
parsimonious
pathetic
patronize
paucity
perfunctory
peripheral
perpetual
persevere
perspicacious
pertinent
pervade
pessimist
petty
philanthropic
philistine
pious
placate
plagiarism
platitude
plausible
pompous
ponderous
potent
pragmatic
precipitate
preclude
precocious
preeminent
premise
prestige
pretentious
prevalent
procrastinate
prodigal
prodigy
profuse
prolific
propriety
prosaic
protracted
provincial
provoke
prudent
punctual
pungent
querulous

raconteur
rancid
ratify
rational
ravenous
raze
rebuttal
recalcitrant
redundant
refute
reiterate
rejuvenate
relegate
relevant
renegade
renovate
repository
reprehensible
reproach
repudiate
repulse
rescind
resilient
resourceful
respite
restrained
retaliate
reticent
retract
reverent
rigorous
ruthless
saccharine
sagacious
savory
scanty
scrupulous
scrutinize
sentimental
sequester
serene
servile
sever
skeptical
slothful
sluggish
sobriety
solemn
solicit
solvent
somber
sophisticated
soporific
sparse
spurious
squalid
squander
stagnant
steadfast
stoic
stringent
strut
stultifying
suave
subjective
subordinate
subtle
sullen
supercilious
superficial
superfluous
surly
surmise
surreptitious
susceptible
sycophant
symmetry
synonymous
tactful
taper
tardy
taut
tedious
tentative
terminate
tirade
torpid
tranquil
trivial
turgid
unanimous
unassailable
unceremonious
unflinching
unobtrusive
unprecedented
upbraid
vacillate
vagrant
valiant
valid
variegated
venerate
venturesome
verbose
verify
versatile
viable
vibrant
vicarious
vigilant
vigorous
vilify
vindicate
virtuoso
virulent
vivacious
volatile
voluminous
voracious
vulnerable
whet
zeal
zenith

Correlation to Sunshine State Standards

Course Requirements for English IV-Course Number 1001400

These requirements include the benchmarks from the Sunshine State Standards that are most relevant to this course.

1. Use and monitor own reading processes effectively to construct meaning from a range of technical, informative, and literary texts.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.A.1.4.4	Apply a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.	2, 3	
LA.A.2.4.3	Describe and evaluate personal preferences regarding fiction and nonfiction.	2	
LA.A.2.4.4	Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.	1, 2, 3	

2. Use writing processes effectively to communicate ideas and process information for various purposes, reflecting appropriate styles, format, and conventions of standard English.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.B.1.4.1	Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.	1, 2, 3	
LA.B.1.4.2	Draft and revise writing that • is focused, purposeful, and reflects insight into the writing situation; • has an organizational pattern that provides for a logical progression of ideas; • has effective use of transitional devices that contribute to a sense of completeness; • has support that is substantial, specific, relevant, and concrete; • demonstrates a commitment to and involvement with the subject; • uses creative writing strategies as appropriate to the purpose of the paper; • demonstrates a mature command of language with precision of expression; • has varied sentence structure; and • has few, if any, convention errors in mechanics, usage, punctuation, and spelling.	1, 2, 3	

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Correlation to Sunshine State Standards

Course Requirements for English IV-Course Number 1001400

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.B.1.4.3	Produce final documents that have been edited for • correct spelling; correct punctuation, including commas, colons, and common use of semicolons; • correct capitalization; • correct sentence formation; • correct instances of possessives, subject/verb agreement, instances of noun/pronoun agreement, and the intentional use of fragments for effects; and • correct formatting that appeals to readers, including appropriate use of a variety of graphics, tables, charts and illustrations in both standard and innovative forms.	4	
LA.B.2.4.2	Organize information using appropriate systems.	1, 3, 4, 6	
LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.	1, 3, 4, 5, 6	

3. Select and use appropriate speaking, listening, and viewing skills to clarify and interpret meaning in both formal and informal situations.

Benchmarks			
LA.C.1.4.3	Use effective strategies for informal and formal discussions, including listening actively and reflectively, connecting to and building on the ideas of a previous speaker, and respecting the viewpoints of others.	5	
LA.C.3.4.1	Use volume, stress, pacing, enunciation, eye contact, and gestures that meet the needs of the audience and topic.	5	
LA.C.3.4.2	Select and use a variety of speaking strategies to clarify meaning and to reflect understanding, interpretation, application, and evaluation of content, processes, or experiences (including asking relevant questions when necessary, making appropriate and meaningful comments, and making insightful observations).	5	
LA.C.3.4.3	Use details, illustrations, analogies, and visual aids to make oral presentations that inform, persuade, or entertain.	5	
LA.C.3.4.4	Apply oral communication skills to interviews, group presentations, formal presentations, and impromptu situations.	5	
LA.C.3.4.5	Develop and sustain a line of argument and provide appropriate support.	5	

Correlation to Sunshine State Standards

Course Requirements for English IV-Course Number 1001400

4. Select and use appropriate language for effective visual, oral, and written communication.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.D.1.4.2	Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.	1, 3, 4, 5	
LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.	1, 2, 3, 4, 5, 6	
LA.D.2.4.3	Recognize production elements that contribute to the effectiveness of a specific medium.	1, 2, 4, 5	

5. Demonstrate understanding of the ways that history, culture, and setting influence language.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.D.1.4.1	Apply an understanding that language and literature are primary means by which culture is transmitted.	2, 5, 6	
LA.D.1.4.3	Understand that there are differences among various dialects of English.	2, 5, 6	
LA.D.2.4.1	Understand specific ways in which language has shaped the reaction, perceptions, and beliefs of the local, national, and global communities.	2, 5, 6	

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Course Requirements for English IV-Course Number 1001400

6. Demonstrate understanding and respond aesthetically and critically to literature, including fiction, nonfiction, poetry, and drama.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.E.1.4.2	Understand why certain literary works are considered classics.	6	
LA.E.1.4.5	Understand the different stylistic, thematic, and technical qualities present in the literature of different cultures and historical periods.	6	
LA.E.2.4.1	Analyze the effectiveness of complex elements of plot, such as setting, major events, problems, conflicts, and resolutions.	6	
LA.E.2.4.2	Understand the relationships between and among elements of literature, including characters, plot, setting, tone, point of view, and theme.	6	
LA.E.2.4.3	Analyze poetry for the ways in which poets inspire the reader to share emotions, such as the use of imagery, personification, and figures of speech, including simile and metaphor; and the use of sound, such as rhythm, repetition, and alliteration.	6	
LA.E.2.4.4	Understand the use of images and sounds to elicit the reader's emotions in both fiction and nonfiction.	2, 6	
LA.E.2.4.5	Analyze the relationship among author's style, literary form, and intended impact on the reader.	2, 6	
LA.E.2.4.6	Recognize and explain those elements in texts that prompt a personal response, such as connections between one's own life and the characters, events, motives, and causes of conflict in texts.	6	
LA.E.2.4.7	Examine a literary selection from several critical perspectives.	2, 6	
LA.E.2.4.8	Know that people respond differently to texts based on their background knowledge, purpose, and point of view.	2, 6	

Correlation to Sunshine State Standards

Course Requirements for English IV-Course Number 1001400

7. Use the research and critical inquiry processes to prepare documents and oral presentations.

Benchmarks		**Addressed in Unit(s)**	**Addressed in Class on Date(s)**
LA.A.2.4.6	Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services.	1, 3	
LA.A.2.4.7	Analyze the validity and reliability of primary source information and use the information appropriately.	1, 2, 3, 4	
LA.A.2.4.8	Synthesize information from multiple sources to draw conclusions	1, 2, 3	
LA.B.2.4.4	Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.	1, 2, 3	
LA.D.2.4.4	Effectively integrate multimedia and technology into presentations.	3, 4	

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Florida Department of Education
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English IV

Course No. 1001400

1998

Florida Department of Education

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FAX: (850) 487-2679

Suncom: 278-1879

e-mail: cicbiscs@mail.doe.state.fl.us

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Course No. 1001400

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English IV

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developed by

Missy Atkinson
Sue Fresen
Patricia MacEnulty
Janice McLain

graphics by

Rachel McAllister

page layout by

Blanche Blank

Curriculum Improvement Project
IDEA, Part B, Special Project

LEON COUNTY SCHOOLS

Exceptional Student Education

Curriculum Improvement Project
Sue Fresen, Project Manager

Leon County Exceptional Student Education (ESE)
Ward Spisso, Director of Exceptional Education and Student Services
Diane Johnson, Director of the Florida Diagnostic and Learning Resources System (FDLRS)/Miccosukee Associate Center

School Board of Leon County
Tom Young, Chair
J. Scott Dailey
Donna Harper
Maggie Lewis
Fred Varn

Superintendent of Leon County Schools
William J. Montford

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Curriculum Writers

Missy Atkinson
Technology Coordinator
Godby High School
Tallahassee, FL

Dr. Patricia MacEnulty
Writing Instructor
Florida State University
Tallahassee, FL

Janice McLain
English Teacher
Leon High School
Tallahassee, FL

Copy Editor

Dr. Valerie Anthony
English Instructor
Florida State University
Tallahassee, FL

Review Team

Sue Gauding
ESE Teacher
Godby High School
Tallahassee, Florida

Deborah Shepard
English Teacher
Lincoln High School
Tallahassee, Florida

Production Staff

Sue Fresen, Project Manager
Blanche Blank, Text Design Specialist
Rachel McAllister, Graphic Design Specialist
Curriculum Improvement Project
Leon County Schools
Tallahassee, FL

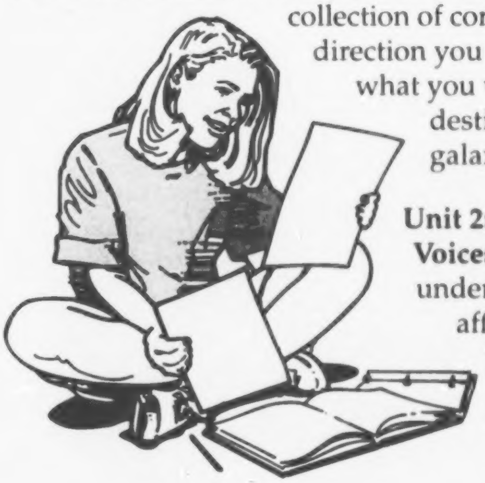
Introduction

At this stage in your life, you're in a position to start making important decisions about what you want to do, where you want to go, and the type of person you want to be. Most people want to be successful at some level, but what is the secret to success?

In our society, one of the most important tools for success is good communication. Think of your heroes; they are probably people who are successful in their chosen path of life. Your hero may be a sports figure, an entertainment personality, a religious leader, a politician, or an activist. In all these walks of life, good communication skills—both spoken and written—are crucial.

However, strong communication skills are not just for the famous and the powerful. Reading helps us stay informed about the things that matter to us, writing gives us a way to organize our thoughts, and speaking allows us to share our good ideas or our problems and concerns with others. People aren't born with good communication skills. Those skills are developed through study and practice. This book offers you the opportunity to develop your communication skills through the study and application of integrated technology, reading, writing, listening, viewing, speaking, and literature.

Unit 1: Integrated Multimedia Technology—Traveling the information Highway will help you learn the ins and outs of using technology to find useful information. The Internet is a maze of roads and symbols to the collection of computer networks. The guidance and direction you get in this unit will help you locate what you want among the millions of destinations in this new technological galaxy.



Unit 2: Reading British Literature—The Voices of England will help you understand how history and language affect the way we think and act today. This unit will highlight the historical events that shaped the written and oral literature of England and will show you how to relate that

literature to events you encounter in your own lives. You will learn how to read critically and evaluate what you read to make logical and informed choices and to have a greater understanding of the world around you.

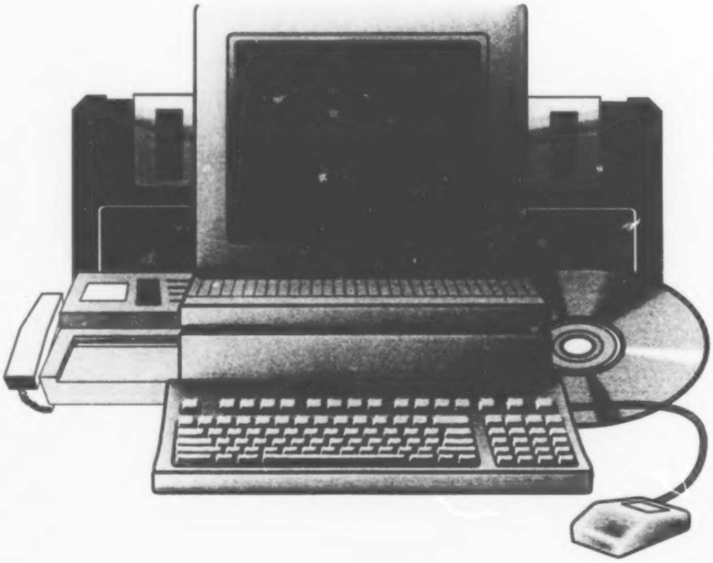
Unit 3: Writing—Applying What You Know will give you the opportunity to use your writing and research skills in new and productive ways. You will refine your organizational skills and learn how to make those skills work for you as you investigate career paths and educational opportunities. You will also enhance your editing and revising skills through practice and application.

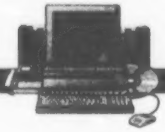
Unit 4: Listening, Viewing, Speaking—The Keys to Understanding will draw upon the material you developed in the previous unit to help you master the art of creating a powerful oral presentation. You will learn how to present yourself to prospective employers or college recruiters. You will also gain valuable information to help you make the most of your future, by furthering your discussion abilities, listening skills, and nonverbal communication techniques.

Whether you notice it or not, each time you talk or write well about any subject or topic, you use particular words or terms. Think of a subject you know well and imagine trying to discuss it without using special terms. Think of how many words you'd have to use if you couldn't use the word *Internet* when discussing the uses of computers. Likewise, the subject of each unit in this book has its own special vocabulary. The beginning of each unit in this book has a list of essential vocabulary terms for that unit's subject. These terms are **bolded** the first time they are used in the unit's discussion. Make sure you understand each bolded term clearly before you move on in the unit. Without a good working knowledge of these terms, the language of this book will begin to sound…well, like a foreign language.

Practice and *Application* activities have been included in each unit so you can measure your comprehension of the various skills presented. The bolded terms in the directions of each *practice* or *application* describe the skill that is being presented. The good student knows that getting a high score on these activities is only half the task. The other half is knowing why your answers were correct or incorrect. In short, use these activities to demonstrate your new-found knowledge rather than to show your ability to guess well.

Unit 1: Integrating Multimedia Technology—Traveling the Information Highway





Unit 1: Integrating Multimedia Technology—Traveling the Information Highway

Overview

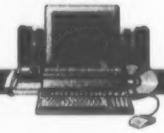
At one time it was the telephone. Then it was the television. When these technological gadgets first hit the market, most people thought they would never become household items. They were just passing fancies. Nothing could have been further from the truth. The telephone and television have become so common that indeed we are surprised when we don't find both of them in someone's home.

So it was with the computer during its infancy in the 1960s. Few people had the foresight to imagine that computers would become a common and necessary part of our everyday lives. Try to imagine all computers being gone, starting with personal computers to the incredibly powerful computers that run our country's telephone systems. Imagine how our lives would change in a flash!

Computers and online technology have given us access to a wealth of materials, including articles, texts, and other documents. In the past, your research for a school project would have been limited to the contents of your local libraries. You could have gotten documents from distant libraries, but the process would have taken weeks, at least. Today you can get many research articles and books in the time it takes to get on the Internet, locate the document, download, or view it. Often, the process can be done in a matter of minutes. In this unit you will learn how to find documents you want on the Internet.

Computers and online technology have also helped us create a new mail system. In a matter of seconds you can send a message on the Internet to any other computer system that is online. You can be anywhere and read the mail, even on vacation or at the beach. Sending a letter from Florida to California over the Internet takes seconds, just a few strokes of the keys and a few clicks of a mouse, as you will learn in this unit.

Like all technology, computers and online technology can be used for good and productive purposes or can be used to waste time. The knowledge you gain in this unit will help you operate on the information highway. What you do once you're on the Internet is up to you. Use it wisely and responsibly.

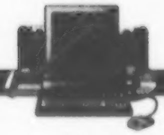


Vocabulary

Study the vocabulary words and definitions below.

Boolean wording	specific words or symbols used to narrow down a topic search on the Internet *Examples*: or, and, not, "+", and "-"
button bar	a bar with icons or pictures to click on that perform different functions
document	written information
electronic reference	the source and location of reference information obtained from the Internet or electronic means
gopher	a text-based application for finding specific information on the Internet (used for older document management systems)
Internet	a collection of computer networks to view, retrieve, or share information from around the world
Internet address	the electronic address used to access a specific site
menu	a collection of related commands or applications

MLA style	a set of written procedures from the Modern Language Association used to write papers and resources
search engine	a tool used to find specific references or web sites on the Internet
web page	a site on the Internet with its own address; may provide information or links to other sites
window	a graphic method of interacting with a computer program to open its applications



The Information Highway: A New Mode of Travel

The **Internet** is a collection of computer networks. A good way to think of this is to imagine your telephone system. From your phone, you can dial up and contact any other phone in the world. The Internet permits you to use any computer with the right program to connect with any other computer or database that is also programmed for such a connection. This connection can occur through phone lines, cable systems, or directly wired access. The Internet allows users to view, retrieve, or share information with other users around the world. The use of the Internet allows you access to information that is current, ever-changing, and not limited to resources available within the school setting. However, like the information you get from a book or other resources, information from the Internet should be checked for accuracy and appropriateness.

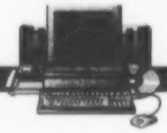
The Internet opens many doors to educational opportunities that were never before possible. Users can communicate with peers and/or mentors around the world. They can interview authors or witnesses to actual events and then write about the experiences. Internet users can also get up-to-date current events and contemporary literature before it comes out in printed material. The Internet also provides you with the opportunity to publish and to share your own work, as well as to collaborate on projects with people on the other side of the world.

The Internet has its own language—terms and phrases that are used to describe applications and other items common to this system. Words or phrases that are underlined are defined within this list.

Browser: A software program on an individual machine (computer) that is used to view various Internet resources. *Netscape* is an example of a web browser.

Electronic Mail (e-mail): Messages, usually text, sent from one person to another via computer. Pictures and files can be sent as attachments to be viewed by other programs. E-mail can also be sent automatically to a large number of **Internet addresses** (Mailing List).

File Transfer Protocol (FTP): A common method of moving files between two computers. FTP is a special way to logon to another Internet site for the purpose of retrieving and/or



sending files. There are many Internet sites where material or programs can be obtained by using the word *anonymous* when you login. These sites are called *anonymous* FTP servers.

Home Page (or Homepage): (1) The **web page** that your browser is set to use when it starts up; (2) the main web page for a business, school, organization, person; or (3) the main page of an Internet site.

Hypertext: Text (usually colored or underlined) that contains links to other **documents** or sites. Pictures can also be links to other information.

HyperText Markup Language (HTML): The coding language used to create hypertext documents for use on the World Wide Web (WWW). HTML files are meant to be viewed using a web browser such as *Netscape* or *Internet Explorer*.

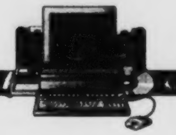
HyperText Transport Protocol (HTTP): The protocol for moving hypertext (HTML) files across the Internet. *HTTP* is the beginning of a World Wide Web address written as: http://

Internet Relay Chat (IRC): Multiuser live chat. A chat room is an Internet site that allows you to communicate with others. It may be public or private and cover a wide range of topics. CAUTION: Be careful who you are "chatting" with as you don't know who they are.

Listserv: The most common kind of mailing list. Users can subscribe to a list and receive messages generated by other members.

Netscape: A WWW Browser and the name of a company.

Network: Two or more computers connected together so that they can share resources. When two or more networks are connected together, it is called an *internet*. Two or more networks connected for company or internal private use is called an *intranet*.



Newsgroup: A bulletin board system that allows users to post messages, ask questions, and receive responses. Newsgroups are classified by specific topics. Messages and replies remain posted for a period of time for reference.

Posting: A single message entered into a newsgroup or e-mail system.

Search Engine: A program that connects you to a database of web sites and Internet resources. Enter a topic or keyword(s) and a search engine will locate databases or listings that may contain the information you are in search of.

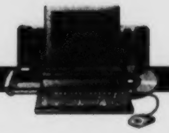
Server: A machine on a network that many users access and use to store or retrieve information. A web server houses Internet sites and shares web pages and/or files.

Transmission Control Protocol/Internet Protocol (TCP/IP): This is the protocol that defines the Internet. To be truly on the Internet, your computer must run TCP/IP software.

Telnet: The command/program used to login from one computer to another.

Uniform Resource Locator (URL): The standard way to give the address of any resource on the Internet that is part of the WWW. A URL looks like this: http://www.yahoo.com OR ftp://ftp.netscape.com

World Wide Web (WWW): The entire collection of Internet resources that can be accessed including text, graphics, sound files, etc., using web *browsing* software.



Search Engines: A Valuable Research Tool

The Internet gives you access to an ever-growing wealth of information. In many of your research projects, you will want to be able to search this huge bank of data and select relevant information. There is a vast amount of information available online, some of it accurate and relevant, some of it not, and you need to be able to recognize the difference.

There is really no one complete Internet reference available. Numerous search engines are available to locate specific information. Different search engines provide different results based on their method of searching. Some search for titles of web pages, others for keywords. It is helpful to try one or more different search engines to compare results and find other relevant locations. Make the task of searching with a search engine easier by dividing the process into steps.

To locate commonly used search engines, you can choose *Net Search* on the **button bar** of the *browser* **window**. This will connect you to a **menu** of search engines. Be patient, as this site can sometimes be very busy. The URLs of these search engines and other directories have been provided below. To connect to any of the following search engines below, type in the complete URL in the location line of your *browser* and then press *enter*. There are many other searches that are available, and some are tailored to specific needs such as images, phone numbers, or maps. Some of the most common search engines are as follows:

Netscape Search: http://home.netscape.com/home/internet-search.html

Infoseek Search: http://guide.infoseek.com

Lycos Search Engine: http://a2z.lycos.com

Webcrawler Searching: http://webcrawler.com/

W3 Search Engines: http://www.w3.org/pub/DataSources/WWW/Servers.html

Yahoo Internet Directory: http://www.yahoo.com/

WWW Virtual Library: http://www.w3.org/hypertext/DataSources/bySubject/Overview.html

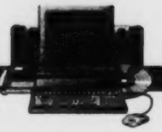
Excite: http://www.excite.com

Magellan: http://www.mckinley.com

Alta Vista: http://altavista.digital.com/

Yahooligans: http://www.yahooligans.com

WhoWhere?: http://www.whowhere.com (locates people on the Internet by name or initials)

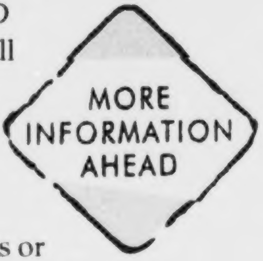


Internet Searching and Boolean Wording: Narrowing Your Search

1. Identify a general topic or keyword. Start with a general word or topic and then get specific. (**Example:** Begin with the general topic *wars* then *Vietnam.*) Identify other terms or synonyms that can be used to describe this topic. Use a subject catalog or directory (like Yahoo) to find the general area. Online library catalogs also use Boolean operations for keyword searches.

2. Use **Boolean wording** to narrow down your search.

   - To locate multiple words use AND. The AND will look for titles or keywords that contain all of the words specified. (**Example:** To find information on Florida Panthers, an endangered species, try searching for "Florida AND Panther.")



   - To locate items that may have multiple names or spellings use OR. The OR will look for titles or keywords that contain either of the words specified. (**Example:** To find information on e-mail, try searching for "email OR e-mail")
   - To eliminate unwanted references use NOT. The NOT will eliminate unwanted references that include the word you do not want. (**Example:** To find information on panthers [an endangered species, NOT the hockey team], try "panthers NOT hockey.")
   - As you get more and more specific in refining your search, use combinations of AND, OR, and NOT. (**Example:** "Florida AND Panthers NOT hockey.")

3. Try another search engine that uses a different searching technique. Some search engines are better than others when looking for specific information or for certain types of information. Try several and compare your results. Make sure that you read the "search tips" or "help" and understand how to search using that particular search engine. Find out if the search engine uses AND, OR, and NOT or "+" and "-."

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Other tips for better searches are listed below:

1. Make sure that your topic is spelled correctly.
2. Capitalize names or proper nouns.
3. Leave out common words and prepositions to narrow your search. Specific or uncommon adjectives help limit your search.
4. Check the way that the search engine you are using works. Can you limit/increase the number of "hits" or references returned? Does the search engine accept Boolean searching terms or does it use another search method?
5. Analyze your results and then refine your search. Are you getting too few or too many results? Do you need to be more specific or more general in your search? Would it make sense to use a directory or list search to narrow down your topic or search within a category?
6. Try another search engine with the same keywords.
7. Be patient. It sometimes takes time to find specific information.

Tips for Better Searches

✓ *check spelling*
✓ *capitalize names or proper nouns*
✓ *narrow your search*
✓ *check how the search engine works*
✓ *refine your search*
✓ *try another search engine*
✓ *be patient*

Practice

Browse *using a* **search engine** *and locate the* **URLs** *(Uniform Resource Locators) for the following types of sites. You can find any example that fits the following site category.*

educational: ______________________________

entertainment: ____________________________

college or university: ______________________

general reference site: _____________________

government: _______________________________

commercial: _______________________________

List the **addresses** *(URLs) for the following sites. (Use Net Search to help locate them.)*

Local employment agencies: ________________

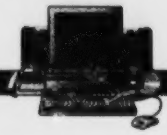
County and city joblines: __________________

State joblines: _____________________________

Your local community college or technical school: ________

Resume builder sites: ______________________

Real estate companies: _____________________

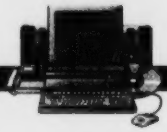


Sending and Receiving Electronic Mail: The Computer Postal Service

One very common and valuable use of the Internet is the sending and receiving of electronic mail or e-mail. E-mail is very similar to the kind of mail you send by way of the U.S. Postal Service. You have an address at which you receive mail, and you send mail to others at their addresses. You can send or receive a message from any computer that is online to any other computer that is online. One advantage that e-mail has over regular mail (snail mail) is speed. E-mail travels from one site to another, often in a matter of seconds. However, some mail services only send or retrieve mail at periodic intervals and may not be instantaneous.

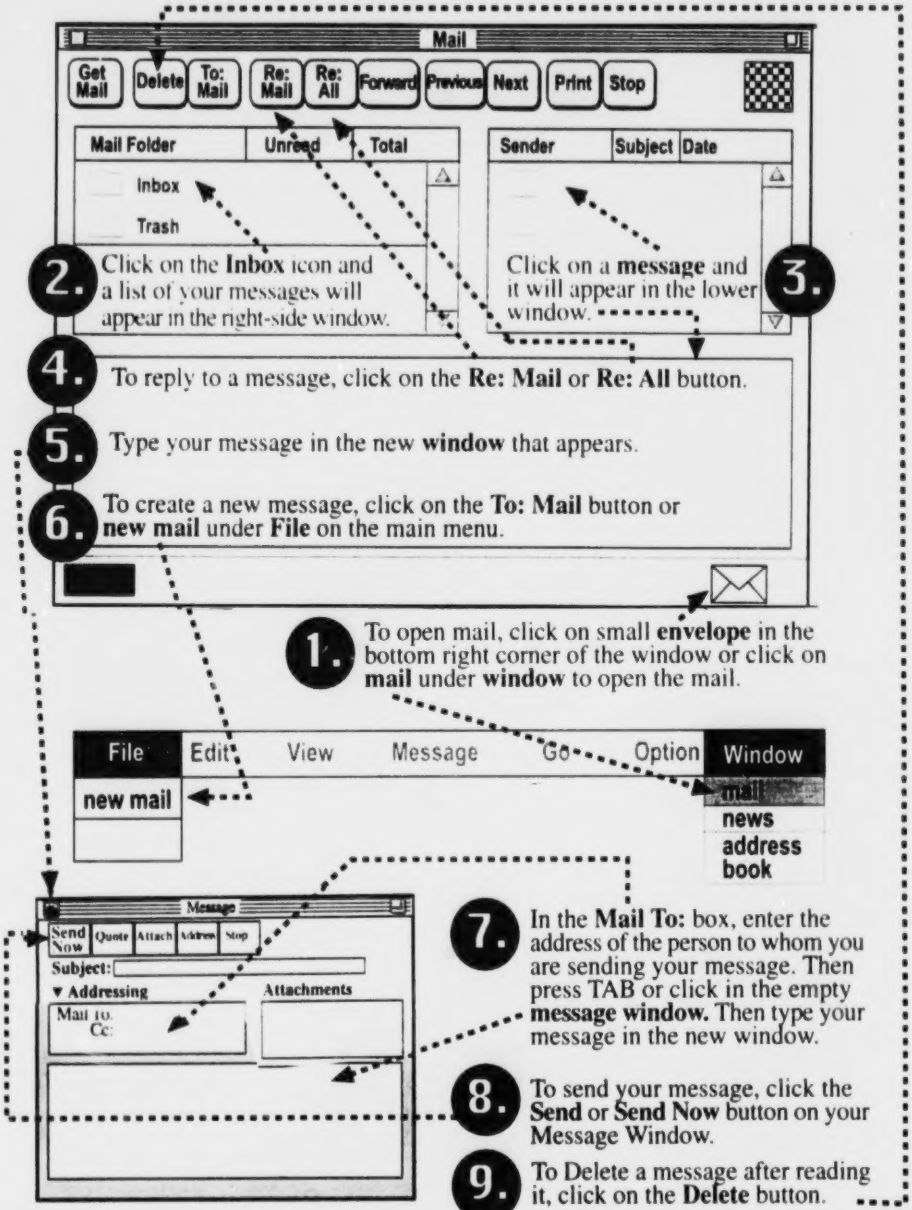
E-mail procedures will vary depending upon the type of computer and e-mail server you use. Your teacher will make sure your computer has been set up properly. Read the steps below and the diagram on page 16 to see one way to send and receive e-mail.

1. Get on the Internet using your browser. When you are online, click on the small *envelope* icon in the bottom right-hand corner or click on *mail* under *Window* on the main menu.
2. To see a list of your messages, click on the *Inbox* icon. A list of your messages will appear in the window on the right side.
3. To see an entire *message,* click on it. The text of the message will appear in the lower window.
4. To reply to message, click the *Re: Mail* icon. This will automatically address your e-mail to the person who sent the message. If you wish to send a message to a list of people, click the *Re: All* icon.
5. Type your message in the new *window* that appears.
6. To create a new message, click on the *To: Mail* button or *new mail* under *File* on your button bar. A new message window will appear.
7. In the *Mail To*: box, enter the address of the person to whom you are sending your message. Then press TAB or click in the *empty message window.* Then type your message in the new window.



8. To send your message, click the *Send* or *Send Now* button on your button bar.

9. To delete a message after reading it, click on the *Delete* button on your button bar. This can also be done by clicking on a message that appears on your list of messages. (See step #2.)



Mail
Get Mail
Delete
To: Mail
Re: Mail
Re: All
Forward
Previous
Next
Print
Stop
Mail Folder
Unread
Total
Inbox
Trash
Sender
Subject
Date
File
Edit
View
Message
Go
Option
Window
new mail
mail
news
address book
Message
Send Now
Quote
Attach
Address
Stop
Subject:
▾ Addressing
Attachments
Mail to:
Cc:

2. Click on the **Inbox** icon and a list of your messages will appear in the right-side window.

3. Click on a **message** and it will appear in the lower window.

4. To reply to a message, click on the **Re: Mail** or **Re: All** button.

5. Type your message in the new **window** that appears.

6. To create a new message, click on the **To: Mail** button or **new mail** under **File** on the main menu.

1. To open mail, click on small **envelope** in the bottom right corner of the window or click on **mail** under **window** to open the mail.

7. In the **Mail To:** box, enter the address of the person to whom you are sending your message. Then press TAB or click in the empty **message window.** Then type your message in the new window.

8. To send your message, click the **Send** or **Send Now** button on your Message Window.

9. To Delete a message after reading it, click on the **Delete** button.

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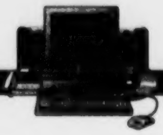


Practice

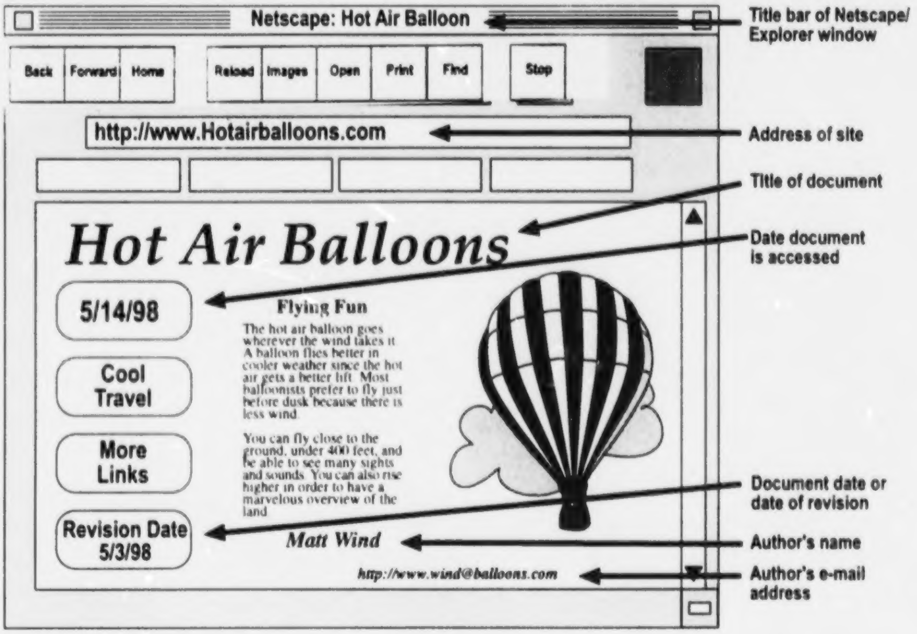
Get on the Internet using a browser and establish an **e-mail** *account if you don't already have one. (Procedures may vary depending upon the computer and the server.)*

What is your e-mail address? ______________________________

As soon as your account is active, send a short e-mail message about your class to your teacher or the student sitting next to you. Then reply to an e-mail message that you receive.

Citing Electronic References: Credit Your Internet Source

It is important to give credit for information from other sources. Internet and **electronic references** or sources are no different from other reference materials except that they are constantly changing. One of the major reasons to cite references is to be able to locate the information again. When citing a reference, it is important to obtain the following information: name(s) of author(s), title of document, title of complete work (if available), complete address of site, and document date or latest revision.


Netscape: Hot Air Balloon
Back
Forward
Home
Reload
Images
Open
Print
Find
Stop
http://www.Hotairballoons.com
Hot Air Balloons
5/14/98
Cool Travel
More Links
Revision Date 5/3/98
Matt Wind
http://www.wind@balloons.com
Title bar of Netscape/ Explorer window
Address of site
Title of document
Date document is accessed
Document date or date of revision
Author's name
Author's e-mail address

Flying Fun

The hot air balloon goes wherever the wind takes it. A balloon flies better in cooler weather since the hot air gets a better lift. Most balloonists prefer to fly just before dusk because there is less wind.

You can fly close to the ground, under 400 feet, and be able to see many sights and sounds. You can also rise higher in order to have a marvelous overview of the land.

The **MLA (Modern Language Association) style** for citations of electronic resources is very similar to that for nonelectronic resources. It should include all applicable information from the resource. Document titles should be enclosed in quotation marks, and complete titles should be in italics or underlined. The Internet is not a permanent or static resource, so it is very important to include the date you accessed or received the information and the date of the last revision. It is also helpful if you set your web browser to print the title, address, and date on pages that are printed out for reference and to print e-mails or listservs that are used.

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The following order is used when citing an Internet reference:

> Last name of Author, First name of Author. Title of Document. Title of Entire Work (if applicable). Version, if applicable. Document date or revision date (if different from access date). Complete Internet address including path (date of access).

Other types of references, like Telnet, **gopher**, or FTP use the same or similar formats. Most of the references used in the classroom will probably be of the following types:

World Wide Web Sites

Last name, First name. "Title of document." Complete title of site. Document or revision date (if different from date accessed). Complete Internet address (date accessed).

> Walker, Janice. "Walker/ACW Style Sheet." December 1996. http://www.cas.usf.edu/english/walker/mla.html (13 March 1997).

E-mail, Listserv, and Newsgroup Citations

Last name, First name. Subject of posting or mail. Address or type of communication if personal e-mail (date of access).

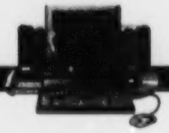
> Gates, Bill. "Where do you want to go today?" Personal e-mail. (1 August 1997).

> Smith, Mary. "Welcome to Think Quest." majordomo@advanced.org (31 December 1996).

CD-ROM References

Last name, First name. "Title of article." Complete title. Version. Copyright date.

> Winsberg, Morton D. "Florida Weather." Atlas of Florida. 1994.

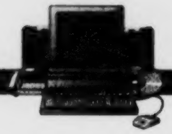


FTP (File Transfer Protocol) Site

Last name, First name. "Title." Document date. Complete Internet address (access date).

Wentworth Publishing Co. "ERIC - Language Arts Lesson Plans." 7 May 1997. ftp://ftp.wentworth.com/wentworth/(29 June 1997).

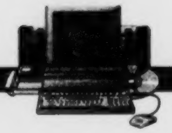
Classroom-Connect/Lessons/NEW/21-ERIC-Plans/New-Lessons/Language_Arts/Abbreviate.txt (20 May 1997).



Practice

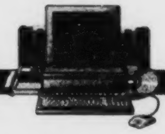
Follow the directions below.

1. Get on the Internet using your browser to locate specific information on a type of business or secondary educational institution.
2. In the space below, write important information such as web sites and other links to your topic.
3. Cite electronic references using the MLA style. You may want to set your browser to print the date and address of the page on the printed document using Page Setup under the File Menu.
4. Print the document that contains the specific information on the business or secondary educational institution of your choice.



Practice

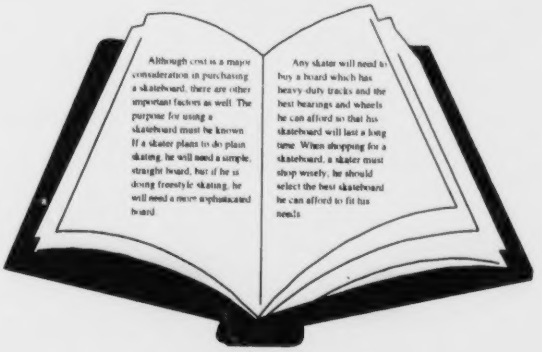
Get on the Internet and use the **newsgroup** *function of your browser (see your teacher for how to set this up) to locate a newsgroup that relates to a specific profession. Read some of the postings and reply to one of the articles through e-mail or by posting a response. Set your browser to print the posting and your response.*



Application

Use your browser to locate different **web sites** *that contain information about a subject such as buying a car, buying insurance, or renting or buying a house. Make a list of the addresses for future reference.*

Unit 2: Reading British Literature—The Voices of England



Although cost is a major consideration in purchasing a skateboard, there are other important factors as well. The purpose for using a skateboard must be known. If a skater plans to do plain skating, he will need a simple, straight board, but if he is doing freestyle skating, he will need a more sophisticated board.

Any skater will need to buy a board which has heavy-duty tracks and the best bearings and wheels he can afford so that his skateboard will last a long time. When shopping for a skateboard, a skater must shop wisely; he should select the best skateboard he can afford to fit his needs.

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Unit 2: Reading British Literature—The Voices of England

Overview

America has been shaped by countries and cultures from around the world. Our philosophy and methods of reasoning can be traced back to ancient Greece and Rome. Much of our music and dance has roots in the sounds and rhythms of Africa. Many of our folktales were originally told in Europe, Asia, Africa, and around Native American campfires. The language that we speak comes from Great Britain, the country which colonized these shores more than 400 years ago. Though the United States broke away politically from the British in 1776, the two countries continue to be linked through this shared language as well as through a common literary heritage. The study of British literature gives us an opportunity to view the origins of the English culture. Since our histories are so connected, this study also reveals much about American culture as well.

Many textbooks focusing on English or British literature present the selections in chronological order. As the editors arrange these selections, they group them into literary periods. Each of these literary periods has been shaped and influenced by the events that were happening in the country and around the world at the time. There are definite characteristics of each period and readers can easily see how history has affected literature. Studying a variety of literary works from each period can give us much insight into the character and personality of the people who lived during these respective ages. Such a literary study will also help us to see how certain universal themes are present at any time and in any country we might choose to study. We can also discover that the human condition—our loves, hopes, and fears—is much the same as it was in these early cultures.

In this unit you will learn about the differences between fiction and nonfiction. You will study universal themes and examine the criteria that make a work of art a true literary classic. In addition, the unit will discuss the literary genres, or kinds of literature, most widely used during each age. You will be presented with strategies to help as you read examples of each genre and learn about the themes present in the different literary periods. These periods will include the Age of Legends and Heroes; the English Renaissance; Neoclassicism; the Age of Romanticism; the Victorian Era; Modernism; and Contemporary British Literature.

Some of the selections you will read are very old. The language is different and can be difficult. It will be useful to use a dictionary to look up words that you don't understand. In addition, when you understand the historic context of each piece, it will be easier for you to decipher the meaning of the literature.

Vocabulary

Study the vocabulary words and definitions below.

ballad	a narrative poem—one that tells a story—meant to be sung; contains strong rhythm and an obvious rhyme scheme; the subject matter of ballads usually deals with the lives and concerns of commoners and countryfolk
characters	the fictional (or sometimes legendary) people presented in a dramatic or narrative piece of writing; their qualities are expressed by the things they say and do
drama	comedy or tragedy written to be performed; the story is usually told through dialogue and action
epic poem	a long poem that tells a story; usually relates the adventures of a hero important to a particular country or region; the subject matter is always serious and the poem uses formal language
irony	a contradiction—a difference between appearance and reality, expectation and result, or meaning and intention

lyric poem	a short poem narrated by a single speaker; the lyric expresses the speaker's personal thoughts and feelings; the subject of lyrics cover a wide range— love, everyday experiences, death—and are highly imaginative; they convey a strong, single impression on the reader
Modernism	a literary movement between the two world wars in which the Modernists created characters who are most often alienated people searching unsuccessfully for meaning and love in their lives
narrative	a piece of writing, such as a novel or a ballad, which tells a story; uses dialogue, action, and the thoughts of characters or the narrator to tell the story
Naturalism	an extreme form of Realism in which the Naturalists accurately portray the world and create characters who are victims of environmental forces and internal drives beyond their understanding and control
Neoclassicism	an attitude toward life during the Restoration and the 18th century in which the Neoclassicists respected order, reason, and rules and viewed humans as limited and imperfect; the literature was meant not only to delight but also to instruct in moral virtues and correct social behavior

novel	an extended work of fictional prose; has characters, plot, and other literary elements
ode	a type of lyric written in elevated language praising a person, thing, or idea; often, the speaker shows reverence and awe toward the subject; an ode is serious and dignified, appealing to both the reader's feelings and intellect
plot	the order of events in a dramatic or narrative piece of writing; these events are usually ordered to achieve a certain artistic or emotional effect
point of view	how a story is told; the eyes through which events are seen
prose	fiction or nonfiction written in an ordinary form (not poetry or drama)
Realism	a literary method developed in the 19th century; Realists based their writing on careful observations of ordinary life, often focusing on the middle or lower classes
rhyme scheme	a regular pattern of rhyming words in a poem

Romanticism	a literary movement during much of the 19th century in which Romantics glorified nature and celebrated the individual; in reaction against Neoclassicism, their treatment of subjects was emotional rather than rational, imaginative rather than analytical
satire	a type of writing that ridicules or criticizes the faults of individuals or groups; may be humorous, its purpose is not only to make readers laugh but to correct, through humor, the flaws and shortcomings it points out
setting	the place and time in which a narrative or dramatic piece of writing occurs
sonnet	a poem consisting of 14 lines with each line of a sonnet consisting of 10 syllables and following an exact rhythm
stanza	a grouping of lines in a poem, often marked by a recurring rhyme; each stanza is set off from the next stanza by a space
theme	the general concept(s) implied in a piece of imaginative writing; the underlying purpose of the writing
tone	the attitude of the author toward the subject matter, the feelings that are conveyed through the writing

Classic Literature: How Can You Tell?

By this time in your academic career, most of you have heard time and again that certain books are considered "good" literature and certain books are not. This can be very confusing because many of the **novels** you read, those by Stephen King, for example, are very entertaining. However, many teachers would not allow you to write a book report on one of these novels. Their response is usually along these lines: "You need to read serious literature—something considered a classic."

What exactly does this mean? Does it mean a novel must be at least three inches thick to be considered a classic? Must it be difficult to read? Is it always sad or depressing? Finding an answer is no easy task.

On December 10, 1950, William Faulkner was awarded the Nobel Prize in literature. In his acceptance speech, he offered what many people feel is the true definition of a classic work of literature. He said:

> ...the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about....
>
> He must learn them again...the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed—love and honor and pity and pride and compassion and sacrifice. Until he does so, he labors under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and, worst of all, without pity or compassion.... He writes not of the heart but of the glands.

More simply put, Faulkner says that classic literature is not written to give momentary sensations—like the fright you get in watching the many editions of *Friday the 13th*. Instead, truly classic works speak about decisions and experiences human beings must face throughout time—falling in love, going to war, dealing with loss and death. In other words, they deal with universal **themes** and ideas. A classic novel or poem has meaning for an educated lawyer in 17th century England and for a teenage Floridian entering her senior year of high school in 1999.

Think back through your years of English classes. Which novels did you read? Which ones did you especially enjoy? What makes these novels so memorable to you?

As you read through the literature assigned to you this year, think of Faulkner's definition of a classic. Try to determine which works are about universal themes and truths and "the human heart in conflict with itself." Gradually, you will come to an understanding of the definition of a true classic.

Fiction and Nonfiction: Which Is It?

Fiction is writing based on imagination. Short stories and novels are fiction because someone created the **characters** and the plots from their imagination. Often fiction will be about the lives and loves of ordinary people. Great fiction allows to us to experience other lives as if we were living those lives.

British literature played a major part in the development of the novel. Writers such as Laurence Sterne, Henry Fielding, and Jane Austen wrote novels which were quite popular with the public. Jane Austen's books are still widely read today. Several of her novels have been turned into successful movies, including *Sense and Sensibility, Pride and Prejudice,* and *Emma.* In fact, the film *Clueless* was based on Jane Austen's novel, *Emma*.

Sometimes fiction may seem to be based on things that have really happened because the writer has used careful detail to make the story believable. This is true of Jane Austen's novels. Other novels and stories, such as Mary Shelley's *Frankenstein*, are more fantastical. Nevertheless, they are both classified as fiction because they are works of the writer's imagination.

Nonfiction is based on true stories. Newspaper accounts of events that happen each day and biographies are examples of nonfiction.

Much of the history of England has been revealed to us through nonfiction. Julius Caesar kept a personal journal of his travels and conquests of what is now modern-day France and England. It is with these accounts that English history became recorded. *A History of the English Church and People* by the Venerable Bede provides the primary source for information about the people living in Britain from the time Rome was in control through the successful invasion of the Anglo-Saxons and the years of their domination. Other nonfiction works that have been valuable to historians include diaries, essays, and journals.

Poetry: Combining Fiction and Nonfiction

Much of what we call fiction and nonfiction is **prose**. In other words, it is written in a style that uses paragraphs, instead of separating individual lines, and does not intentionally use rhymes. Poetry, on the other hand, is how many stories and ideas have been transmitted across the centuries. The storytellers of the past used poetic forms such as the **ballad** and the **epic poem** because the rhymes and the rhythms made them easier to remember and because much of the populace could neither read nor write.

It is difficult to classify the old folk ballads and epic poems as either fiction or nonfiction. Many of these works are based on the activities of real people, such as the legends of King Arthur and Robin Hood. However, as the stories of these heroes are handed down from one generation to the next, the exact details often change. Therefore such accounts are considered fictional.

We can learn much about the history of England from both prose and poetry and from fiction and nonfiction. For example, we can gain much insight about the strength and courage of the English people from the speeches of Winston Churchill and from Alfred, Lord Tennyson's fictionalized poem "The Charge of the Light Brigade."

Practice

Put an **F** *beside works that are* **fiction** *and an* **N** *beside works that are* **nonfiction**. *Some of these could be tricky—you may be able to make an argument that it could fall into both categories.*

________ 1. E. M. Forster's biography of Virginia Woolf

________ 2. *The Canterbury Tales* by Geoffrey Chaucer

________ 3. An essay entitled "Of Marriage and Single Life" by Sir Francis Bacon

________ 4. The diary of Samuel Pepys

________ 5. An essay entitled "A Vindication of the Rights of Woman" by Mary Wollstonecraft

________ 6. The tale of Sir Gawain and the Green Knight

________ 7. The collected letters of John Keats

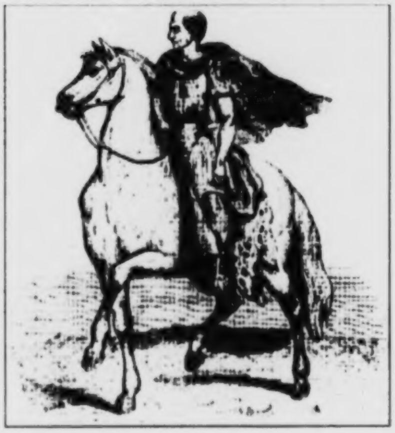
________ 8. *Frankenstein*, a novel by Mary Shelley

________ 9. "The Rocking Horse Winner," a short story by D. H. Lawrence

________ 10. *Adam Bede*, a novel by Mary Ann Evans, who wrote under the pen name George Eliot

The Anglo-Saxon Period: Age of Legends and Heroes 449-1100

Here in the United States, we know exactly when our country was born. However, this is not true in England. England is a very old country, not a relatively new one like the United States. For this reason, much of England's early history was not written down. The first written history came in 55 B.C., when the Roman General Julius Caesar invaded the largest of the British Isles. He recorded the events of the invasion and described the civilization he found: one with a long history of war.



Roman General Julius Caesar

Prior to the Romans' arrival, small bands of warriors constantly fought for authority among themselves. None of them were strong enough to hold power for long or to unite these early inhabitants into one nation. These tribal civilizations were overrun by a people called the Celts. It is the Celtic civilization that Caesar encountered and later drove to the west and the north. The particular tribe that greeted the Romans were called the Britons, and it is from them that Great Britain takes its name.

The Romans occupied Britain for nearly 400 years. They withdrew in order to defend their own city of Rome, which was under attack from European invaders. The Celts again took over but never as a unified nation. The Celts were again overrun by Germanic invaders that included the Angles and Saxons. Although the date assigned to this invasion is 449 A.D., several decades passed before the Anglo-Saxons were firmly in control of Britain.

One of the Celtic chiefs defeated by the Angles and Saxons was Arthur, who became famous through legends of his kingdom called Camelot. The new invaders organized the country, which they called Angle-land, into seven kingdoms. These seven kingdoms were powerful enough to successfully defend themselves against the Viking invaders from Denmark.

In 1066, Britain was again invaded successfully. Warriors from France, called the Normans, defeated the Anglo-Saxons at the Battle of Hastings. This was the last time that an invading army defeated Britain. The successful Norman king became known as William the Conqueror, and he was crowned on Christmas Day of 1066. William united England, paving the way for the eventual establishment of Parliament, the democratic assembly which governs England to this day.

It is not surprising that England's early literature included accounts of battles and glorified brave warriors as heroes. Most of these heroic accounts are preserved in various types of poetry. The Celts's poetry was enjoyed as stories told by a special group of individuals known as bards. The bards recited their tales, mostly about the adventures of their tribe. These tales were not written down, so bards became the historians of their respective tribes. They would pass their tales and the history these tales contained down to their successors, and many of the legends survived in this way.

The Anglo-Saxons: Singing Their Stories

The Anglo-Saxons also preserved their legends in poetry. Most often used was the *epic poem*. These epics were recited by poet-singers called scops, whose chant-like recitations were accompanied by the music of a harp.

The most important piece of literature to come from the Anglo-Saxons was the epic poem *Beowulf*. Many historians consider this epic to be the first major work in English literature. Nothing is known about the poet who wrote *Beowulf*. Scholars believe that the poem was composed sometime in the 8th century and written down about 200 years later.

The poem tells the story of Beowulf, a great war chief, who fought and killed a terrible monster named Grendel and then died killing the monster's mother after she came to seek revenge for the death of her son. The prologue or introduction of the poem relates the history of the place where Grendel attacked. In it you will read about Scyld, King of the Danes.

Beowulf was written in Old English, a language very different from the English we speak today. The tale has been translated many times throughout the years, and it is somewhat challenging to read.

Practice

Following is an excerpt or piece from the prologue of the **epic poem**, ***Beowulf.*** *Read the lines and answer the questions that follow.*

> Lo! we have listened to many a lay[1]
> Of the Spear-Danes' fame, their splendor of old,
> Their mighty princes, and martial deeds!
> Many a mead-hall Scyld, son of Sceaf,
> Snatched from the forces of savage foes.
> From a friendless foundling,[2] feeble and wretched,
> He grew to a terror as time brought change.
> He throve under heaven in power and pride
> Till alien peoples beyond the ocean
> Paid toll and tribute. A good king he!...
> 'Tis by earning honor a man must rise
> In every state.

From *Beowulf: The Oldest English Epic,* translated by Charles W. Kennedy. Translation © 1940 by Oxford University Press, Inc. Used by permission of Oxford University Press.

[1] lay: story or song

[2] foundling: a child with no parents. Scyld arrived in Denmark as a child alone in a boat full of treasure.

1. How would you describe the king Scyld?

____

____

2. Using Beowulf as an example, what traits and skills did the Anglo-Saxons value in men?

____

____

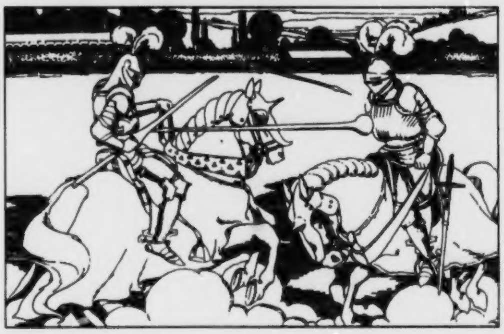
3. How do these values reflect the culture of the Anglo-Saxons?

____

____

The Medieval Period: Continuing the Oral Tradition 1100-1485

When William the Conqueror brought an end to the Anglo-Saxon period in English history, what is known as the medieval period began. Like the Anglo-Saxons, the medieval English passed stories and legends from one generation to the next through stories and songs. One of the most popular forms for doing this was the ballad.

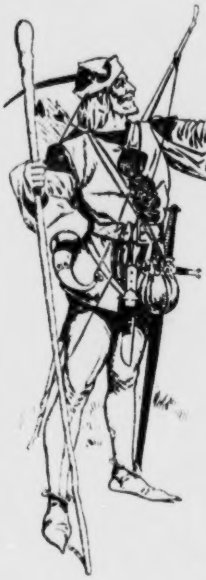


Ballads were especially popular among the countryfolk and commoners. Often, ballads were about ordinary people who had met with great tragedy or who had achieved fame as heroes. Shipwrecks, war, and unfulfilled love were also popular subjects for ballads.

Ballads were passed on and preserved by traveling singer-actors called minstrels. The songs were handed down from generation to generation and even from country to country. For this reason, the words were often changed or lost, and more than one version of a ballad often exists. It was not until the 18th century that these ballads were written down.

The ballad shares several characteristics with the epic. First, both originated in oral tradition. In addition, the ballad, like the epic, begins in the middle of a situation: *in medias res*. Finally, both the epic and the ballad glorify character traits and values important to the time period. Both forms also allow us a glimpse at folk customs and traditions.

The first inhabitants of England were warriors. Since it was essential to fight well in order to survive, the qualities needed to do this were important to them. The heroes of their legends and tales are strong, brave, and very skilled as fighters.



Robin Hood

Few people could read during this time. Therefore, the literature was mostly passed by word of mouth. Epic poems and ballads are the major forms of literature from this time in British history.

As you read the ballads and poems in this unit, you will notice that the early poetic forms frequently use rhyme. The rhymes are in a set pattern. For instance in the ballad of "Robin Hood and Allen-a-Dale," you can see that the second and fourth lines of each **stanza** rhyme, but the first and third do not. Sometimes the rhyme may not be exact. For instance, in the sixth stanza "son" is not an exact rhyme with "come." However, they sound enough alike for the speakers to be able to use them.

Poets today often do not use rhyme. However, song writers and lyricists still depend on rhymes. Rap music, especially, makes use of rhyme and rhythm. Its roots can be found in the older poetic forms.

One of the most popular stories of the medieval period in English history was the legend of Robin Hood. No one is really sure whether or not Robin Hood actually existed. However, in all the stories about him, he is the champion of the common folk. It seems only fitting that stories about him be told in the literary form most popular with them: the ballad.

Practice

Read the following **poem** *and answer the questions that follow.*

Robin Hood and Allen-a-Dale

anonymous

Come listen to me, you gallants so free,
All you that loves mirth for to hear,
And I will you tell of a bold outlaw,
That lived in Nottinghamshire.

As Robin Hood in the forest stood,
All under the greenwood tree,
There was he aware of a brave young man
As fine as fine might be.

The youngster was clothed in scarlet red,
In scarlet fine and gay,
And he did frisk it over the plain,
And chanted a roundelay.[1]

As Robin next morning stood,
Amongst the leaves so gay,
There did he espy[2] the same young man
Come drooping along the way.

The scarlet he wore the day before,
It was clean cast away;
And every step he fetch a sigh,
"Alack and well a day!"

Then stepped forth brave Little John,
And Nick the miller's son,
Which made the young man bend his bow,
When as he see them come.

[1] roundelay: a type of song
[2] espy: see

"Stand off, stand off," the young man said,
"What is your will with me?"
"You must come before our master straight,
Under yon greenwood tree."

And when he came bold Robin before,
Robin asked him courteously,
"O hast thou any money to spare
For my merry men and me?"

"I have no money," the young man said,
"But five shillings and a ring;
And that I have kept this seven long years,
To have it at my wedding.

"Yesterday I should have married a maid,
But now she is from me tane,[3]
And chosen to be an old knight's delight,
Whereby my poor heart is slain."

"What is thy name?" then said Robin Hood,
"Come tell me, without any fail,"
"By the faith of my body," then said the young man,
"My name is Allen-a-Dale."

"What wilt thou give me," said Robin Hood,
"In ready gold or fee,
To help thee to thy true-love again,
And deliver her unto thee?"

"I have no money," then quoth the young man,
"No ready gold nor fee.
But I will swear upon a book
Thy true servant for to be.

"How many miles is it to thy true-love?
Come tell me without any guile."[4]
By the faith of my body," then said the young man,
"It is but five mile."

---

[3] tane: taken
[4] guile: lying or telling of falsehoods

Then Robin he hasted over the plain,
He did neither stint nor lin,
Until he came unto the church
Where Allen should keep his wedding.

"What dost thou do here," the bishop he said,
"I prithee[5] now tell to me."
"I am a bold harper," quoth Robin Hood.
"And the best in the north country."

"O welcome, O welcome," the bishop he said,
That music best pleaseth me."
"You shall have no music," quoth Robin Hood,
"Till the bride and the bridegroom I see."

With that came in a wealthy knight,
Which was both grave and old,
And after him a well dressed lass,
Did shine like glistering gold.

"This is no fit match," quoth bold Robin Hood,
"That you do seem to make here;
For since we are come into the church,
The bride she shall choose her own dear."

Then Robin Hood put his horn to his mouth,
And blew blasts two or three;
When four and twenty bowmen bold
Came leaping over the lea.[6]

And when they came into the churchyard,
Marching all on a row,
The first man was Allen-a-Dale,
To give bold Robin his bow.

"This is thy true-love," Robin he said,
"Young Allen, as I hear say;
And you shall be married at this same time,
Before we depart away."

---

[5] prithee: express a wish or request something to be done
[6] lea: thicket of shrubs

"That shall not be," the bishop he said,
"For thy word shall not stand;
They shall be three times askt in the church,
As the law is of our land."

Robin Hood pulled off the bishop's coat,
And put it upon Little John;
"By the faith of my body," then Robin said,
"This cloath doth make thee a man."

When Little John went into the quire,[7]
The people began for to laugh;
He askt them seven times in the church,
Lest three times should not be enough.

"Who gives this maid?" then said Little John;
Quoth Robin, "That do I,
And he that doth take her from Allen-a-Dale
Full dearly he shall her buy."

And thus having ended this merry wedding
The bride lookt as fresh as a queen,
And so they returned to the merry greenwood,
Amongst the leaves so green.

---

[7] quire: the choir area

1. Describe Robin Hood. ____

____

____

2. The Medieval Age was a very difficult one for commoners in that they had absolutely no rights or privileges. How does Robin Hood, as a hero, reflect these times?

____

____

3. Describe Robin Hood's men.

4. Using Robin Hood as an example, what values would the medieval citizens of England look for in their heroes and themselves?

5. What lines or descriptions (images) let the reader know the difference in Allen from the first time that Robin sees him compared to the second time?

6. Are there any images, or word pictures, that stand out as you read the poem?

Application

Read and follow the directions below.

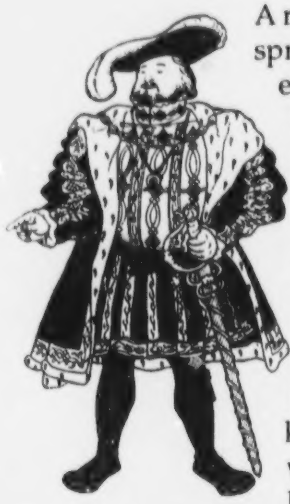
1. Both Beowulf and Robin Hood reflect the times in which their creators lived. What can you tell about these early inhabitants of England based on the heroes they created? What traits do the two legends share? List these and give examples to illustrate these traits. Why would they be important during this time?

2. If you were to write an epic poem or compose a ballad that reflects our modern American culture, what values would your hero possess?

3. In a well structured essay, write a paragraph in which you compare the early English heroes with a hero today's culture would admire and respect. Then, write a second paragraph in which you point out how these heroes would be different. Make sure to include a topic sentence for each paragraph and give plenty of examples to support your comparisons and contrasts. End your essay with a paragraph that tells your reader what events in history helped to shape the hero you have described from each time period.

The Renaissance: The Awakening of the English Heart and Mind 1485-1660

The period following the Norman Conquest of England is referred to as the Medieval Period or Middle Ages. During this time, the most powerful force in the country was the Catholic Church. Many forms of art were discouraged because these forms did not meet with the church's approval.


King Henry VIII

A renewed interest in art and learning had begun to spread throughout Europe during the 14th century, especially in Italy. This new interest, called the Renaissance, spread to England during the next century. There were several reasons for this growth. First, the Protestant Reformation had begun in Northern Germany and was spreading across Northern Europe. Also, a long series of wars, the Wars of the Roses, ended. The new peace gave English citizens the chance to turn their time and interest to learning and the arts. Perhaps more importantly, Henry VIII became king. Henry VIII was an educated and artistic man who placed importance on education and the arts. He led England into the Protestant movement in 1534 when he broke his allegiance to the Catholic Church, which would not annul his 18-year marriage to Catherine of Aragon. He then declared himself head of the Church of England, or Anglican Church. With the power of the church broken, interest turned to more secular or nonreligious art forms and areas of study.

The English Renaissance reached its peak under Queen Elizabeth I, Henry VIII's youngest daughter by his second wife. Elizabeth was so instrumental to this new spirit that her reign is referred to as the Elizabethan Age. Under Elizabeth, the arts flourished and England became a world power, defeating the Spanish Armada and colonizing the newly discovered western world.

More than any other art form, literature flourished during the English Renaissance. This new literature reflected the relaxed attitude toward a number of subjects. None was more obvious than the changing attitude toward love.

During the Middle Ages, the concept of courtly love was popular in literature. Courtly love was platonic: this meant that although a man might have strong feelings for a woman, he would never act on those feelings. Women were placed on pedestals to be worshipped from afar. Writers of the Renaissance examined all forms of love —passionate love between men and women being one of their favorites.

The favorite form of expressing these feelings was the **sonnet**, a poetic form borrowed from Italy. Sonnets are difficult to write because they require an exact number of lines, an exact number of syllables, and an exact rhythm and **rhyme scheme**. Two kinds of sonnets are the English (Shakespearean) Sonnet and the Italian (Petrarchan) Sonnet.

The difference between the two is in the rhyming patterns and in the structure of the poem. The English Sonnet usually consists of three quatrains, or verses with four lines, followed by a couplet, a verse with two lines. A couplet usually comments on the ideas contained in the preceding 12 lines. The Italian Sonnet usually has a verse of eight lines followed by a verse of six lines. The verses are not necessarily separated from each other, but the rhyme scheme may change with each verse.

The English (Shakespearean) Sonnet	**The Italian (Petrarchan) Sonnet**
• usually a 14-line lyric poem consisting of three quatrains (verses with four lines), followed by a couplet (verse with two lines)	• usually a 14-line lyric poem consisting of an octave (verse of eight lines), followed by a sestet (verse of six lines)
• the couplet usually commenting on the ideas contained in the preceding 12 lines	• the octave stating a theme or asking a question and the sestet commenting on or answering the question
• usually rhyming *abab cdcd efef gg*	• usually the octave rhyming *abbaabba* and the sestet rhyming *cdecde*

Despite the difficulty in writing sonnets, nearly every English poet composed them. The following will help you become familiar with the sonnet form and with how poets used them to express their ideas about love.

A *theme* popularized in Renaissance love poetry was *carpe diem,* a Latin phrase meaning "seize the day." The philosophy behind these poems was that we should enjoy each moment to the fullest. Most of these poems were addressed to young women and were narrated by young men. The meaning of these poems is obvious: let us love each other now because old age and death come quickly. Often these poems could be quite humorous.

Following is an example of a sonnet.

Sonnet 30

by Edmund Spenser

My love is like to ice, and I to fire;	a
How come it then that this her cold so great	b
Is not dissolved through my so hot desire,	a
but harder grows the more I her entreat?	b
Or how comes it that my exceeding heat	b
Is not delayed by her heart-frozen cold:	c
But that I burn much more in boiling sweat,	b
And feel my flames augmented manifold?	c
What more miraculous thing may be told	c
That fire which all things melts, should harden ice:	d
And ice which is congealed with senseless cold,	c
Should kindle fire by wonderful device.	d
Such is the pow'r of love in gentle mind,	e
That it can alter all the course of kind.[1]	e

[1] kind: nature

When analyzing a sonnet, we use letters of the alphabet to indicate the rhyming pattern. The first line (a) rhymes with the third line. The second line (b) rhymes with the fourth line, and so on. The last two lines are known as a couplet because they rhyme with each other.

In addition to rhyming, this sonnet also uses symbolism. The symbols are fire for a passionate love and ice for feelings which are much more subdued, if they exist at all. As you read the following sonnets notice the symbolism, as well as the imagery and rhyme.

Practice

Read the **poem** *below and answer the questions that follow.*

Sonnet 29

by William Shakespeare

When in disgrace with Fortune and men's eyes
I all alone beweep my outcast state,[1]
And trouble deaf heaven with my bootless[2] cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends posses'd,
Desiring this man's art, and that man's scope,[3]
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state
(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate,
    For thy sweet love rememb'red such wealth brings,
    That then I scorn to change my state with kings.

[1] state: condition
[2] bootless: useless
[3] scope: intelligence

1. Describe the speaker in this sonnet. ______________________________

____

2. What kind of love does this sonnet express? ____________________

____

3. Describe the relationship between these two people. ____________

____

____

____

4. Identify with the speaker of this poem. Explain your answer.

____

____

5. The speaker uses a simile to explain his feelings when he remembers his beloved. What is this simile? (Remember: A simile is a direct comparison between two things using the words *like* and *as*.)

____

____

6. What does this simile tell about his feelings? ____________

____

____

7. What other comparisons could express this same feeling? ________

____

____

8. Using the letters of the alphabet, identify the rhyming pattern of this sonnet.

____

____

Practice

Read the **poem** *below and answer the questions that follow.*

To the Virgins, To Make Much of Time

by Robert Herrick

Gather ye rosebuds while ye may,
  Old time is still a-flying;
And this same flower that smiles today
  Tomorrow will be dying.

The glorious lamp of heaven, the sun,
  The higher he's a-getting,
The sooner will his race be run,
  And nearer he's to setting.

That age is best which is the first,
  When youth and blood are warmer;
But being spent, the worse, and worst
  Times still succeed the former.

Then be not coy, but use your time,
  And, while ye may, go marry;
For, having lost but once your prime,
  You may forever tarry.

1. What do you think the rosebuds symbolize? ____________________

   ____

2. Do you think the speaker is young or old? Why? ______________

   ____

   ____

   ____

3. Why do you think he is giving such advice? ____________________

____

4. How do you feel about Herrick's advice? ________________________

____

____

5. This poem is obviously not a sonnet. Why not? ____________________

____

____

Application

Read the **paragraphs** *below and follow the directions.*

The three Renaissance poems you have read offer three perspectives of love. No theme is more universal than love, and if you examine contemporary love poetry you will probably find similar feelings. Perhaps you have experienced these same feelings yourself.

Take a few moments to organize your thoughts about a successful relationship you or someone you know has had, an occasion when your love was not returned, or a situation in which you felt the urge to "seize the day."

Now, choose one of the three previous poems and use it as a model. Structure your own sonnet or poem.

Neoclassicism: Literature of the Restoration and the Enlightenment 1660-1798

As the Renaissance declined, England experienced great turmoil. Elizabeth's successor James I and his son, Charles I, were extravagant. In addition, they believed in the divine right of kings. This was a belief that the English monarch was God's agent on Earth and received his right to rule through God himself. Charles I proved so unpopular that in 1642, the English Civil War began.

The Civil War was waged between the supporters of the king, referred to as Royalists, and the supporters of Parliament led by Oliver Cromwell. Cromwell was a Puritan and an excellent military leader. His army defeated the Royalists in 1645. Charles I was beheaded in 1649. Cromwell became head of the English Commonwealth. When he died in 1638, his son Richard was unable to continue the leadership shown by his father. Parliament then invited Charles II, the son of the executed king, back to the throne. Charles II was succeeded by his brother, James II. Their reigns are referred to as the *Restoration*.

James II followed in his grandfather's footsteps, failing to recognize the limits the new Parliament had set on the king. He was sent into exile. His daughter Mary and her husband, William of Orange, replaced him. This overthrow of James II is referred to as the Glorious Revolution. Parliament had upheld the rule of the people over the divine right of kings, and a new way of thinking began. This period was known as the *Enlightenment*.

The Enlightenment led to *Rationalism*, a philosophy that believes reason is much more important than imagination. Science was popular during this time. As a result, new machines were invented which led to the Industrial Revolution. These inventions changed England from a farming society into an industrial one.

The literature produced during the Restoration and the Enlightenment reflected these events. The literary style popular then was referred to as **Neoclassicism**, which means "new classicism." This style valued the logic, sophisticated wit, and emotional restraint found in the literature of ancient Rome.

The Restoration Comedy: Making Fun of the Human Character

Charles II reopened the theaters which had been closed under the Puritan rule of Oliver Cromwell. Restoration comedies, influenced by the French "comedy of manners," flourished. These **dramatic** plays made fun of the artificial manners and the sophistication of English society. The dialogue of the Restoration comedy was very witty, and the **plot** was usually about a young man who lives for pleasure and sexual conquest of a beautiful, witty, pleasure-loving woman. These plays appealed primarily to the class of people that were from the educated, elite society.

The Restoration comedy was a result of the sense of humor Charles II brought with him back to the throne. It also reflects a certain outlook at humankind—at the weaknesses and the parts of human character that make us imperfect and laughable.

One of the most popular writers of the Restoration comedy was Sir George Etherege. His play *The Man of Mode* is an excellent example of this style of writing. The following dialogue between a lady and her maid comes from *The Man of Mode*.

> MRS. LOVEIT: Pert.
>
> PERT: Madam?
>
> MRS. LOVEIT: I hate myself. I look so ill today.
>
> PERT: Hate the wicked cause on't, that base man Mr. Dorimant, who makes you torment and vex yourself continually.
>
> MRS. LOVEIT: He is to blame, indeed.
>
> PERT: To blame to be two days without sending, writing, or coming near you, contrary to his oath and covenant! 'Twas

to much purpose to make him swear! I'll lay my life there's not an article but he has broken....Tis impossible for a man of his inconstant temper to forbear, I'm sure.

MRS. LOVEIT: I know he is a devil, but he has something of the angel yet undefaced in him, which makes him so charming and agreeable that I must love him, be he never so wicked.

PERT: I little thought, Madam, to see your spirit tamed to this degree, who banished poor Mr. Lackwit but for taking up another lady's fan in your presence.

MRS. LOVEIT: My knowing of such odious fools contributes to the making of me love Dorimant the better.

PERT: Your knowing of Mr. Dorimant, in my mind, should rather make you hate all mankind.

MRS. LOVEIT: So it does, besides himself.

PERT: Pray, what excuse does he make in his letter?

MRS. LOVEIT: He has had business.

PERT: Business in general terms would not have been a current[1] excuse for another. A modish man is always very busy when he is in a pursuit of a new mistress.

MRS. LOVEIT: Some fop has bribed you to rail at him. He had business; I will believe it, and will forgive him.

PERT: You may forgive him anything, but I shall never forgive him his turning me into ridicule, as I hear he does.

MRS. LOVEIT: I perceive you are of the number of those fools his wit has made his enemies.

PERT: I am of the number of those he's pleased to rally, Madam, and if we may believe Mr. Wagfan and Mr. Caperwell, he sometimes makes merry with yourself too, among his laughing companions.

---

1. current: valid

> MRS. LOVEIT: Blockheads are as malicious to witty men as ugly women to the handsome; 'tis their interest, and they make it their business to defame 'em.
>
> PERT: I wish Mr. Dorimant would not make it his business to defame you.
>
> MRS. LOVEIT: Should he, I had rather be made infamous by him than owe my reputation to the dull discretion of those fops you talk of.

Today movies and television are the media most often used to make fun of social and cultural manners. Think of a program that uses comedy to point out the silly and useless things we do on a regular basis. Often, these comedies point out our reliance on set morals and our love of trendy "gadgets." For example, in the movie *Clueless,* high school students use cellular phones to talk to each other, even when they are walking side by side. This points out how our culture has carried this trend to ridiculous levels.

Practice

Answer the following questions about the excerpt from "**The Man of Mode**."

1 What sort of person is Mr. Dorimant?

2. What do the names of the character tell you about them?

3. What was Mrs. Loveit like before she met Mr. Dorimant?

4. To which class of society or social status does Mrs. Loveit belong?

5. How does this short passage exemplify the qualities of the Restoration writers?

The 18th Century: The Rise of Prose

The writers of the Enlightenment emphasized common sense, simplicity, control of emotions, and balance. Many writers pointed out the weaknesses inherent in human nature and gave moral instructions. The literature reflects the feeling of the times: use of the intelligence was all important. Even when laughing, you needed to think about why you were doing so.

The reading public expanded steadily throughout the 18th century. Newspapers and magazines began to be widely read. Novels gained in popularity as well. Stories, novels, essays, and articles are all written in *prose*, which does not rhyme nor does it have a specific rhythm as poetry does. While many still wrote in verse, prose became a more common way of getting ideas across to others.

The literature of this period was concerned with civilization and social relationships. It was quite often satiric and critical in nature. **Satire** is usually humorous, but the humor is not merely slapstick. Instead there is an important message under the satire.

Irony is an important tool of the satirist. Irony means to say something which is quite different from what one really means. The purpose of irony is not to hide the real meaning but to show the meaning in an artistic manner. On the other hand, satire is used to ridicule or criticize the faults of individuals or groups. Satire may be humorous; however, its purpose is not only to make others laugh but also to correct the flaws and shortcomings it points out.

One of the most powerful satirists was Jonathan Swift, who wrote the famous book *Gulliver's Travels*. Swift felt great pity for the oppressed peasants of Ireland and disgust for the wealthy English landlords who were largely responsible for the poverty and downtrodden lives of these peasants. Instead of saying what he felt outright, however, Swift used satire and irony to point out the callous attitudes of the English landlords towards their poorer tenants. This famous essay is called "A Modest Proposal."

Following is an excerpt from "A Modest Proposal":

> I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.
>
> I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout[1].... I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

---

[1] fricassee...ragout: types of meat stews

Practice

Rewrite the excerpt from **"A Modest Proposal"** *on page 63 in your own words. Then, write a* **short paragraph** *discussing the use of* **irony** *in both the title and the excerpt.* **Remember:** *Irony means to say something which is quite different from what one really means.*

Application

Choose a **television program** *that uses* **irony** *or* **satire** *to criticize human behavior. Answer the following questions about the program you have chosen.*

1. What is the title of the program? ______________________________

   ____

2. When and where is the program set? ___________________________

3. Describe the main characters. ________________________________

   ____

   ____

4. Do these characters represent stereotypical characters that are making fun of trendy behavior or fashions? Explain your answers and give examples that illustrate your answers.

   ____

   ____

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   ____

5. What message do you feel is being communicated about society and its values?

   ____

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   ____

Use the **television program** *from the Application on page 65. Plan and write an* **essay** *in which you explain how the program* **satirizes** *modern society. As you write, make sure to do the following:*

1. Refer to the program by title and the year it was released.
2. Provide a brief summary of the program's plot.
3. Name characters, using their complete name when you first introduce them. Also, provide a sentence or two explaining who he or she is in relation to the story.
4. Discuss how the program uses satire.
5. Analyze the message that the television director seems to be offering.

Practice

Read the **poem** *below and answer the questions that follow.*

from "An Essay on Man"

by Alexander Pope

Know then thyself, presume not God to scan;[1]
The proper study of mankind is man.
Placed on this isthmus[2] of a middle state,
A being darkly wise, and rudely[3] great:
With too much knowledge for the Skeptic side,[4]
With too much weakness for the Stoic's pride,[5]
He hangs between; in doubt to act, or rest;
In doubt to deem[6] himself a god, or beast;
In doubt his mind or body to prefer;
Born but to die, and reasoning but to err;
Alike in ignorance, his reason such,
Whether he thinks too little, or too much:
Chaos of thoughts and passion, all confused;
Still by himself abused, or disabused;[7]
Created half to rise, and half to fall;
Great lord of all things, yet a prey to all;
Sole judge of truth, in endless error hurled:
The glory, jest, and riddle of the world!

---

1. scan: know or understand
2. isthmus: a narrow strip of land running through a body of water and connecting two larger bodies of land
3. rudely: in a rough or clumsy way
4. Skeptic side: the Greek philosophy of skepticism; followers believed that true knowledge is attainable
5. Stoic's pride: Greek philosophy of Stoicism; followers believed human beings should be indifferent to pleasure and pain.
6. deem: judge; consider
7. disabused: made to see the truth

1. One of the weaknesses of human nature is that it is filled with contradictions. Point out some of these that you find in the excerpt on the previous page.

____

____

____

2. What "advice" does Pope offer to humankind? ________________

____

____

____

3. Like Pope, the writer of the Restoration comedy pointed out human frailties. Which ones did the writer of the play you read on pages 58-60 point out? Are any of these similar to those highlighted by Alexander Pope?

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4. What human traits are emphasized by Pope? ________________

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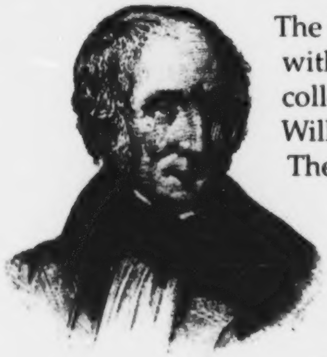
The Age of Romanticism: The Emergence of the Individual 1778-1832

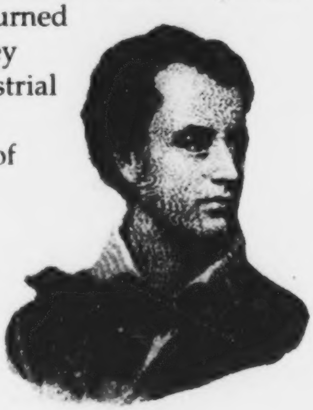
The end of the 18th century was, in many ways, the Age of Revolution. The American Revolution was a success and, after many years of conflict, the French Revolution came to a successful conclusion. These events caught the imagination of a new group of thinkers and writers who came to be known as the Romantics during the movement called **Romanticism**.


William Wordsworth

The Romantic Age in England officially began in 1798 with the publication of *Lyrical Ballads*. This short collection of poems was written and edited by William Wordsworth and Samuel Taylor Coleridge. These two poets led a literary revolution. Both were strong believers in the rights of ordinary people. Wordsworth, especially, tried to create poetry that would appeal to common folk. His verse speaks of individual experiences and feelings. Wordsworth often wrote about how the natural world can offer spiritual insights, and his poetry was written in easy to understand language. Coleridge was more interested in the individual imagination. He wrote poems that involved mysterious and often supernatural experiences.

The ideas expressed in *Lyrical Ballads* contrasted strongly with the neoclassical poetry of The Enlightenment. The Romantics rebelled against the emotional restraint of rational thinking. They turned their backs on the world of science. As a group, they were horrified by the evils brought on by the Industrial Age. The Romantics believed the most profound human experiences were to be found in the study of and interaction with nature.

Wordsworth and Coleridge influenced three of the most famous poets in British literature: Lord Byron, Percy Bysshe Shelley, and John Keats. These three young men are referred to as the later Romantics. Their poetry most fully expresses Romantic ideals: individual


Lord Byron

expression, belief in absolute truth and beauty, reverence for nature, and love of individual differences and freedom.

One of the poetic forms popularized by the Romantic writers is the **ode**, a long, **lyric poem** written to honor someone or something. Poets have written odes since the days of the Greeks, but Romantic poets perfected the personal ode, which often contemplated an outward scene and applied it to either a personal emotional problem or a generally human one.

All of us have a touch of the Romantic inside us. As we grow older, we tend to be most selective in how we remember people and events from our past. Therefore, we are doing exactly what Shelley, Byron, Keats, and Wordsworth were doing.

The Romantics were idealistic. They believed in the goodness of common people and in strong principles of democracy. Although many of the Romantic writers were social reformers, they tended to write about how things should be, not as they were. Childhood was a frequent topic of the Romantics. They saw this period of a person's life as the most blessed of all times. Romantic literature is very imaginative and emotional. It is all about feeling rather than logic.

Practice

Read the **poem** *below and answer the questions that follow.*

I Wandered Lonely as a Cloud

by William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee;
A poet could not but be gay,
In such a jocund[1] company;
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
in vacant or in pensive[2] mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

---

[1] jocund: merry
[2] pensive: dreamily thoughtful

1. Describe the speaker of the poem as the experience he describes begins.

____

____

____

2. What sight catches his attention? ______________________

____

3. How is *personification* used in this poem? (Remember: personification is giving human characteristics to an abstract idea or inanimate object. For example, "The sky is crying bitter tears.")

____

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____

____

4. The speaker says he had received other "wealth" from the experience than simply the beautiful sight of the daffodils. What does he mean by this?

____

____

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____

5. Romantic poetry has *imagery* or a strong appeal to any of the five senses of vision, taste, touch, sound, and smell. To which sense does this selection primarily appeal? Give two examples.

6. What characteristics of Romanticism are present in the above poem?

7. Based on the definition given on page 30, is this a lyric poem? Explain your answer.

Practice

Read the **ode** *below and answer the questions that follow.*

To Autumn

by John Keats

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the mossed cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimmed their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reaped furrow sound asleep,
Drowsed with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Aye, where are they?
Think not of them, thou hast thy music too—
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river sallows,[1] borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn,

[1] sallows: willows

Hedge crickets sing; and now with treble soft
The redbreast whistles from a garden croft,
    And gathering swallows twitter in the skies.

1. What makes this poem an ode? ______________________________

   ____

2. This poem is very rich in sensory imagery. Cite an example of appeal to each of the five senses.

   ____

   ____

   ____

   ____

   ____

3. How is autumn personified? Give two examples. ______________

   ____

4. A traditional use of the seasons in literature has been to symbolize the ages of man. Spring represents childhood; summer represents young adulthood; autumn represents middle age; winter represents old age. How does Keats appear to view middle age?

   ____

   ____

5. How is this poem characteristic of Romanticism? ______________

   ____

   ____

   ____

Application

Read one of the following **poems** *or one assigned by your teacher. What* **similarities** *do you see in the poems you have read?*

"The Solitary Reaper"

"Composed upon Westminster Bridge"

"The World Is Too Much with Us"

"It Is a Beauteous Evening"

Application

Read and follow the directions below.

Your assignment here is to recreate a *tableau* or a perfect moment. A tableau is a visual picture. The Romantic writers created tableaus with vivid description that was usually charged with nostalgia. As a result, we often find that a tableau is a description of a perfect moment.

No doubt, you have had one or two events or days in your life that were just what they were supposed to be like. Perhaps it was an early birthday (or your last birthday); last year's junior prom or simply a day you spent with your best friend or relative. Choose the day you remember most fondly.

Structure and write an essay that recreates this event. As you write, do the following:

1. Provide a place and time the event happened. You do not need to provide an exact date and time; however, you do need some kind of reference to when this event occurred. You could say, "It was during the last vacation I took with my grandmother" or "the summer I turned 16." When you read this 10 years from now, you need to have a time reference that will stand out. Therefore, don't say "last year" or "yesterday."
2. Provide a name and brief description of people who were involved. Indicate their relationship to you: "My best friend Nikki whom I met in kindergarten."
3. Provide an exposition. This means you let your reader know the important background. "I had wanted to ask Clara on a date since we'd started sitting together in history at the beginning of the school year. I'd never quite worked up the nerve. When it was time for our senior year homecoming dance, I figured it was now or never."
4. Describe the details as fully as you can. Use good sensory imagery. Make your reader see, feel, and know exactly what you did as this event occurred.

5. Include a description of your feelings during this time.

6. End with some mention of why this is special or what you will always remember most about this event.

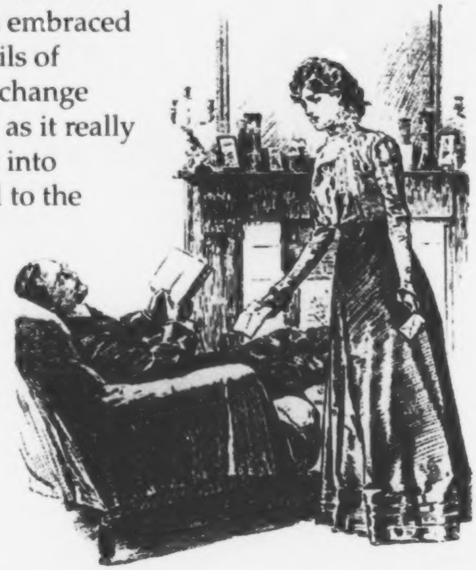
7. Share your tableau with your classmates. If you have pictures from this special time, bring those in to illustrate your presentation. Consider, too, using appropriate music as a background for your presentation.

The Victorian Era: An Age of Reform
1832-1901

Victoria became queen of England in 1837 when she was just 18. She ruled for 63 years, the longest reign in British history. It is not surprising then that, like Queen Elizabeth I, the time period of her reign took her name. Victoria was a remarkable woman. She had very high moral standards and firmly believed in marriage and family. For this reason, people often think of Victorian manners and customs as stuffy and prudish. However, under Queen Victoria, England became the most powerful nation in the world. The Industrial Revolution reached its peak, changing England from a farming culture to a city-based industrial one. The British Empire reached its greatest limit, including Canada, Australia, India, and Pakistan.

Such drastic changes over such a short period of time had a strong effect on the citizens of the British Empire and on its writers. A change in the thoughts and sentiments of England at this time can be clearly traced through its literature.

The length of the Victorian Age resulted in several different movements in literature. All were a direct result of the changing world in which the writers lived. The early Victorians turned their heads from the ugliness of industrial life and focused on ideal love and family relationships. Then, writers embraced **Realism**, hoping to recreate the evils of industrial society in an attempt to change them. They wrote about the world as it really was, hoping to shock their readers into action. The later Victorians reacted to the scientific discoveries and inventions that made headlines on almost a daily basis. Their philosophy and their writing emphasized the laws of science. They believed human behavior could be defined by these laws and much of the writing of this time reflected this **tone**.



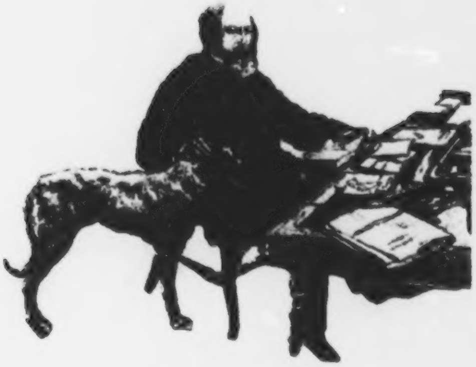
Period 1: The Romantic Victorians

The first movement in Victorian literature was a result of the rapid growth of cities. Farmers left their fields and flocked to the cities, seeking work at newly formed factories. The owners of these factories grew rich. However, the workers found themselves living in horrible slums and working long hours for little money. Friendship, family, and love became even more important to these people as the outside world became harder. Much of the literature of this time reflects this interest. Many of the poems and stories are optimistic, showing these relationships as they should be at that time. However, some are not. Several writers offered insights into the dark side of love—jealousy, revenge, retribution.

The period of Victorian literature that leaned toward the romantic produced many novels very similar to the Gothic Romance. *Wuthering Heights* by Emily Bronte and *Jane Eyre* by her sister Charlotte Bronte are fine examples of this genre. Both of these novels involve mysterious, often dangerous circumstances and show the dark turn that passionate love can often take.

Charlotte Bronte

A novel is a long piece of imaginative writing about *characters*, or fictional people, and what happens to them. The "what happens" is the *plot*. For instance, the main character of the novel, *Jane Eyre,* is a penniless orphan named Jane Eyre who grows up and becomes a governess for the daughter of a mysterious man named Mr. Rochester. Jane is not pretty, but she is intelligent and independent, and Mr. Rochester falls in love with her. On the day they are about to be married, Jane learns that Mr. Rochester has an insane wife whom he keeps in the attic. This is just part of the complicated and surprising plot that has kept readers fascinated for more than 150 years.



Alfred, Lord Tennyson

A strong interest in romantic legends of the past can be seen in one of the Victorian Era's most beloved poets, Alfred, Lord Tennyson. Tennyson retells the story of King Arthur in a series of 12 **narrative** poems entitled *Idylls of the King*. He also wrote poems that referred to a number of mythological people and creatures.

Like the writers of the Romantic Age, these Victorians' work was unfailingly optimistic. Also, much of their intent was escape from the ugliness of life in the industrialized cities of England.

Romantic love between a man and a woman is always a popular topic for poetry. One of the most famous collections of such poems was written by Elizabeth Barrett Browning to her husband Robert Browning. Her collection was entitled *Sonnets from the Portuguese.* The title comes from Robert Browning's affectionate name for Elizabeth. Because of her dark hair and eyes, he referred to her as "my little Portuguese." The poem "Sonnet 43" is perhaps the most famous of the sonnets written by Elizabeth Barrett Browning. Elizabeth Barrett Browning's poems describe the type of love and devotion Queen Victoria firmly believed in herself. The Queen's own marriage to Prince Albert was one of the more successful royal matches in British history. After his death, she remained in mourning for him the rest of her life.

Practice

Read the **poem** *below and answer the questions that follow.*

Sonnet 43

by Elizabeth Barrett Browning

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of everyday's
Most quiet need, by sun and candlelight.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints,—I love thee with the breadth,
Smiles, tears, of all my life!—and, if God choose,
I shall but love thee better after death.

1. How does the speaker feel about her beloved? ____________________

   ____

2. Does this poem sound like it has been written by someone recently in love or by someone who has known her beloved for some time? Give examples to support your answer.

   ____

   ____

3. What type of love do you feel should exist between a married couple?

____

____

4. How does this poem compare to your own ideas of what love should be?

____

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5. Do you feel this picture of love is idealistic or realistic? Give reasons for your answer.

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Period 2: Realism

The second generation of Victorian writers took a different position. While their predecessors hoped to provide escape from urban life, these writers wanted to do just the opposite. In hope of calling attention to the country's poor and disabled, poets, novelists, and essayists attempted to portray life as it really was at that time. This literature was called *Realism*.

Writers of Realism were deeply interested in making life better for their fellow man. Although their work often contained optimistic endings and messages, writers of Realism exposed the poverty and oppression in which much of the country lived.

One of the most outspoken of these writers was Charles Dickens. Dickens remains one of the most popular Victorian writers, even today. His name is so closely associated with the Victorian novel that many people credit him with its invention.

Setting, or time and place, is very important in *A Tale of Two Cities*. Dickens' novel *A Tale of Two Cities* takes place during the French Revolution and discussed the horrible conditions in France that led to the Revolution. The novel's title—the reference to "two" cities helps to convey Dickens's message. He wanted to point out that the poor city dwellers of London were ready for revolution, just as the people of Paris had been ready.

Charles Dickens

Another notable aspect of all Dickens' writing is *tone*, the feeling created by the writing and the attitude of the writer towards the topic. This is evident in the fourth paragraph of the excerpt on pages 85-86. Notice the words and the feelings that are underneath them: darkness, heavy, cold, dirt, sickness, terrible, grinding, wretched, and hunger. These words create an atmosphere of oppression, and the tone is serious and somber, especially compared to the more playful passage before it.

Practice

Read the **selection** *below and answer the questions that follow.*

from *A Tale of Two Cities*

by Charles Dickens

Chapter 5 - The Wine-shop

A large cask of wine had been dropped and broken in the street. The accident had happened in getting it out of a cart; the cask had tumbled out with a run, the hoops had burst, and it lay on the stones just outside the door of the wine-shop, shattered like a walnut-shell.

All the people within reach had suspended their business, or their idleness, to run to the spot and drink the wine. ... Some men kneeled down, made scoops of their two hands joined, and sipped, or tried to help women, who bent over their shoulders, to sip, before the wine had all run out between their fingers. Others, men and women, dipped in the puddles with little mugs of mutilated earthenware, or even with handkerchiefs from women's heads, which were squeezed dry into infants' mouths; ... Others devoted themselves to the sodden[1] and lee-dyed[2] pieces of the cask,[3] licking and even champing the moister wine-rotted fragments with eager relish.

A shrill sound of laughter and of amused voices—voices of men, women, and children— resounded in the street while this wine game lasted. ... When the wine was gone, and the places where it had been most abundant were raked into a gridiron-pattern by fingers, these demonstrations ceased, as suddenly as they had broken out.

...

---

1. sodden: soaked with liquid
2. lee-dyed: the color of aged wine
3. cask: container

And now that the cloud settled on Saint Antoine, which a momentary gleam had driven from his sacred countenance,[4] the darkness of it was heavy—cold, dirt, sickness, ignorance, and want, were the lords in waiting on the saintly presence—nobles of great power all of them; but, most especially the last. Samples of a people that had undergone a terrible grinding and regrinding in the mill, … shivered at every corner, passed in and out at every doorway, looked from every window, fluttered in every vestige[5] of a garment that the wind shook. The mill which had worked them down, was the mill that grinds young people old; the children had ancient faces and grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming up afresh, was the sign, Hunger. It was prevalent[6] everywhere. Hunger was pushed out of the tall houses, in the wretched clothing that hung upon poles and lines; Hunger was patched into them with straw and rag and wood and paper; Hunger was repeated in every fragment of the small modicum[7] of firewood that the man sawed off; Hunger stared down from the smokeless chimneys, and started up from the filthy street that had no offal,[8] among its refuse, of anything to eat. Hunger was the inscription on the baker's shelves, written in every small loaf of his scanty stock of bad bread; at the sausage shop, in every dead-dog preparation that was offered for sale. Hunger rattled its dry bones among the roasting chestnuts in the turned cylinder; Hunger was shred into atomies[9] in every farthing[10] porringer[11] of husky chips of potato, fried with some reluctant drops of oil.

[4] countenance: face
[5] vestige: trace or visible evidence
[6] prevalent: widespread
[7] modicum: a small quantity
[8] offal: parts of a slaughtered animal considered inedible
[9] atomies: atoms
[10] farthing: very small in value; less than a penny
[11] porringer: a low dish or cup

1. What is your overall impression of the scene described above by Dickens?

2. Cite passages that contribute to this impression.

3. What are three major differences between the descriptions in the Dickens' passage and in the descriptions found in the poetry of Wordsworth on page 71 and Keats on pages 74-75?

4. For what purpose do you think Dickens wrote this novel?

Period 3: Naturalism

The scientific discoveries occurring during the Industrial Revolution had their impact on the way Victorian people thought. Long-accepted religious beliefs were often shaken by theories based on nature and scientific law. The moral code that had, for so long, been the mainstay of British society no longer worked with the rising middle and lower classes. As a result, many later Victorian writers turned their talents inward. Many searched for values and strength to replace the unquestioned faith of their ancestors.

The movement associated with these new writers was called **Naturalism**. The followers of Naturalism were very interested in science. They looked to the laws of science in order to explain human behaviors. Since religious faith cannot be explained by scientific law, many Naturalists rejected religious faith of any kind. Others maintained their faith but found themselves constantly questioning the foundations of this faith. These writers were concerned with man's isolation and the quickness with which youth, beauty, and fame could pass.

One of the best known Naturalist writers of the Victorian Age is Thomas Hardy. Hardy wrote 14 novels during the first part of his long writing career. These novels include *Tess of the d'Urbervilles, Jude the Obscure,* and *The Return of the Native*. These novels brought Hardy both praise and criticism because Hardy's characters were taken from all levels of society and showed all forms of morality. In his later years, Hardy turned to poetry. As do his novels, his poems concentrate on the unfairness of life. At the heart of his work is the belief that we do live in an indifferent universe. However, according to Hardy, people can make the world a better place if we so choose.

As the Victorian Age drew to an end, many of the later writers explored how life is filled with irony. For example, Thomas Hardy's poem "The Man He Killed" points out that simply being born in a particular place and time made two men enemies who would otherwise be friends.

Our lives are filled with irony. We are often in the wrong place at the wrong time; we often make a decision that has life-long consequences; we tend to judge people on externals, to accept or reject them based on the clothes they wear or the music to which they listen. We then find these people are friends we thought enemies or enemies we thought friends.

Practice

Read the following **poem** *and answer the questions that follow.*

The Man He Killed

by Thomas Hardy

"Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin![1]

"But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

"I shot him dead because—
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

"He thought he'd 'list,[2] perhaps,
Off-hand like—just as I—
Was out of work—had sold his traps[3]—
No other reason why.

"Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half-a-crown."[4]

---

1. nipperkin: a container holding about half a pint of beer or ale
2. list: enlist
3. traps: personal belongings
4. half-a-crown: an old British coin

1. Describe the speaker. Cite lines to support your observations.

____

____

____

2. For what reason did the speaker kill the man? ______________

____

____

3. How does the speaker feel about this reason? ______________

____

____

____

4. How does this poem reflect Naturalism? ______________

____

____

____

Application

Think of your own life to this point. What **irony** *(contradiction) of life have you observed in your personal experiences or in observing others? Write about this observation.*

As you write do the following:

1. Provide appropriate exposition. In other words, correctly set up your observation by describing what fact of your life resulted in this event. For example, if you were born and brought up in the South, you might think a certain way about people from other areas of the country. Describe an event that led to your realization that you and they are actually quite similar.
2. Properly introduce any characters by name and indicate their relationship to you.
3. Explain what happened to change your mind, make you realize your mistake, or otherwise realize the silliness, the irony, of your belief or behavior.

Modernism: Entry into the 20th Century
1901-1950

Queen Victoria died in 1901, bringing an end to Victorian England. During the next 10 years, England was ruled by Victoria's son, Edward VII. This period is referred to as the Edwardian Age. The literary style of the Edwardian Age was very similar to that of the latter part of the Victorian Era.

The style known as **Modernism** began to emerge in 1910. Followers of Modernism wanted to experiment. They believed they should develop a new literature for the new age. Poets began to write free verse, discarding the traditional poetic forms. Emotion was important to Modernist poets, and they used strong images and symbols to help convey these emotions. Fiction writers were influenced by the work of psychologists Sigmund Freud and Carl Jung. Authors such as Virginia Woolf, James Joyce, and Joseph Conrad used stream of consciousness in their work. Stream of consciousness attempts to recreate the way human thought jumps from thought to thought and back and forth through time. The early Modern Age was filled with excitement and enthusiasm for literature and for life.

These feelings turned to disillusionment as England entered and survived World War I. Many writers' work reflected bitterness and cynicism as they contemplated on the horrors of modern warfare. Many saw the world as it appeared in the aftermath of battle: stripped of life and broken. Others turned from social concerns to inward, private matters, exploring their loss of faith in God, mankind, and themselves.

Read the two poems that follow.
The first was written by Wilfred Owen. Owen participated in World War I and was killed one week before the armistice was signed. Owen is often considered the best of the poets who wrote about World War I. His verse in no way glorifies the experience. According to his own words, he wrote about the "Pity of War."

Dulce et Decorum Est

by Wilfred Owen

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines[1] that dropped behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime…
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.[2]

By Wilfred Owen, from *The Collected Poems of Wilfred Owen*. Copyright © 1963 by Chatto and Windus, Ltd. Reprinted by permission of New Directions Publishing Corp.

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[1] Five Nines: shells containing poison gas.

[2] Dulce. . .mori: a quotation from an ode of Horace—"It is sweet and proper to die for one's country."

The second selection is by T. S. Eliot, considered by many critics the finest poet of the 20th century. Eliot's poetry is filled with images that leave definite impressions on his readers. As you read, concentrate on how each of the stanzas makes you feel.

from "The Hollow Men"

by T. S. Eliot

I

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar

Shape without form, shade without color,
Paralyzed force, gesture without motion;

Those who have crossed
With direct eyes,[1] to death's other Kingdom[2]
Remember us—if at all—not as lost
Violent souls, but only
As the hollow men
The stuffed men.

. . .

III

This is the dead land
This is cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.

---

[1] direct eyes: faith; purpose
[2] death's other Kingdom: the afterlife

Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.

. . .

V

Here we go round the prickly pear[3]
Prickly pear prickly pear
Here we go round the prickly pear
At five o'clock in the morning.
Between the idea
And the reality
Between the motion
And the act
Falls the Shadow[4]
For Thine is the Kingdom[5]

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow
Life is very long

For Thine is
Life is
For Thine is the

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.

From *Collected Poems: 1909-1962 by T.S. Eliot*, copyright 1936 by Harcourt Brace and Company, copyright © 1964, 1963 by T.S. Eliot, reprinted by permission of the publisher.

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[3] *Here we go…morning*: a parody of "Here we go round the mulberry bush."
[4] Shadow: the shadow of doubt
[5] *For thine…Kingdom*: a passage from the Lord's Prayer

Practice

Read the **poem** *by* **Wilfred Owen** *on page 93 and answer the questions below.*

1. What is ironic about the title? ______________________________

   ____

   ____

   ____

   ____

2. Lines 15-16 indicate that this incident happened some time in the speaker's past. What does the clearness of his memory tell you about the effect this incident has had upon him?

   ____

   ____

   ____

   ____

   ____

3. What advice do you think Owen would give young men thinking of enlisting in the war effort?

   ____

   ____

   ____

   ____

4. What scientific "advancement" to modern war-fare is mentioned in the poem?

5. Compare this view of war with that expressed in *Beowulf*.

Practice

Answer the questions that follow about the **poem** *by* **T. S. Eliot** *on pages 94-95.*

1. Describe the geographical setting of the poem. ________________

   ____

2. How is the landscape like the hollow men who live there? ________

   ____

3. The opening stanza compares the hollow men to scarecrows stuffed with straw. What does this say about the hollow men?

   ____

   ____

4. How do people with faith or purpose remember the hollow men?

   ____

   ____

5. In stanza III, several religious references are made: "...stone images...receive The supplication of a dead man's hand Under the twinkle of a fading star."; "Lips that would kiss Form prayers to broken stone." What does this tell us about the faith and belief of the hollow men?

   ____

   ____

   ____

   ____

6. In the final stanza, the hollow men are unable to complete a prayer. What does this tell you about their faith?

7. Why are the hollow men unable to take action once they have an idea?

8. This poem and the one by Wilfred Owen were written in chronological sequence. Discuss how "The Hollow Men" and the ideas and feelings it suggests is a natural result of experiences such as the one described in "Dulce et Decorum Est."

Contemporary British Literature: Combining New and Old Influences 1950-Present

The latter part of the 20th century has been a difficult time for England. World War II took a heavy toll on the country. England was the only European power left to oppose Hitler. The Germans staged heavy bombing strikes on English industrial cities, and the loss of property and lives was staggering. Although England and her allies were eventually victorious, the country was nearly bankrupt and its war debt enormous. England also lost its position as an empire. Peacefully, England withdrew from her colonies, which became independent nations.

Within the country, the English people were redefining themselves as well. The heroic efforts of the entire country against the Nazis had drawn citizens closer together. The old class barriers weakened, although they never disappeared altogether. Other barriers sprang up as people from England's former colonies, many of them of other races, began migrating into the country. The enormity of the war debt resulted in one economic crisis after the other and affected all social classes and economic levels. In response, the government began a number of social welfare programs. Even though the size and influence of the upper class decreased tremendously, the old distinctions, along with some new ones, were still there.

England also endured falling from her position as the major Western power. The United States moved into this position. Because of the opportunities presented in the United States, England lost a number of its top scientists and engineers. In addition, a number of important artists and entertainers immigrated to the United States from England.

Coping with turmoil within and loss of stature without is reflected in contemporary British literature. In the tradition of the Romantics and the Victorians, a number of contemporary British writers have used their work as a way to work for improved social conditions. A group of fiction writers, referred to as the Angry Young Men, wrote about the evils of middle class values and strong, centralized authority.

The influence of the changing face of English society is also seen in the many regional and ethnic writers producing work in contemporary England.

Contemporary British literature has not, however, abandoned the courage and strength of thought that has so long been a part of the English character. This determination helped them through the dark times of the two world wars, and it is exhibited in the work of today's writers.

Throughout your study of British literature, you have read about several movements. These movements all have a philosophy behind them. As you read each writer's selections, you are learning about the writer's beliefs and views about the world and life in general. Some of these you agree with; others you disagree with. If you are like most people, you find a bit of thought in each one that makes sense and a bit that does not.

You, like the contemporary writers we have studied in this unit, are influenced by all those people who have lived before you. Your ideas have been formed by a great deal of history and your personal philosophy will continue to develop as you grow older.

Contemporary British literature moves forward and looks at the past. It strongly reflects the influence of other cultures immigrating into the country. In addition, the isolation and emptiness prevalent in Modernism continue to influence today's writers. However, influence exists also from the past. British writers continue to work for social change and to show the courage so characteristic of the English people.

Golding captured the spirit of contemporary British literature when he described the *theme*, or underlying purpose, of his book as follows: "The theme is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable." In this book, Ralph is the character who represents rationality and civilization. He begins as the boys' leader, but in the end he is unable to calm the fears or control the wildness of the other boys, and the result is murder.

Following is an excerpt, or short section, from *Lord of the Flies* by William Golding. *Lord of the Flies* is a novel which was first published in 1954. The story is about a group of boys who become stranded on a desert island.

The plot follows their descent into savagery. Critics called it "a parable for our times."

The story in this excerpt is told from Ralph's **point of view**. In other words, we see the events through his eyes, and we are told what he thinks. In this section, we do not know what any of the other characters think. We can only guess their thoughts by their actions.

The excerpt begins just after some of the boys have gone on a pig hunt and let their smoke-signal fire go out, thereby missing an opportunity for rescue.

From Chapter Five of *Lord of the Flies:*

> The tide was coming in and there was only a narrow strip of firm beach between the water and the white, stumbling stuff near the palm terrace. Ralph chose the firm strip as a path because he needed to think, and only here could he allow his feet to move without having to watch them. Suddenly, pacing by the water, he was overcome with astonishment. He found himself understanding the wearisomeness of this life, where every path was an improvisation[1] and a considerable part of one's waking life was spent watching one's feet. He stopped, facing the strip; and remembering that first enthusiastic exploration as though it were part of a brighter childhood, he smiled jeeringly[2]. He turned then and walked toward the platform with the sun in his face. The time had come for the assembly and as he walked into the concealing splendors of the sunlight he went carefully over the points of his speech. There must be no mistake about the assembly, no chasing imaginary....
>
> He lost himself in a maze of thoughts that were rendered vague by his lack of words to express them. Frowning, he tried again.
>
> This meeting must not be fun, but business.
>
> At that he walked faster, aware all at once of urgency and the declining sun and a little wind created by his speed that breathed about his face. This wind pressed his grey shirt against his chest so

---

1. improvisation: making up behavior on the spur of the moment
2. jeeringly: mocking

that he noticed—in this new mood of comprehension—how the folds were stiff like cardboard, and unpleasant; noticed too how the frayed edges of his shorts were making an uncomfortable, pink area on the front of his thighs. With a convulsion of the mind, Ralph discovered dirt and decay, understood how much he disliked perpetually flicking the tangled hair out of his eyes, and at last, when the sun was gone, rolling noisily to rest among dry leaves. At that he began to trot.

The beach near the bathing pool was dotted with groups of boys waiting for the assembly. They made way for him silently, conscious of his grim mood and the fault at the fire.

The place of assembly in which he stood was roughly a triangle; but irregular and sketchy, like everything they made. First there was the log on which he himself sat; a dead tree that must have been quite exceptionally big for the platform. Perhaps one of those legendary storms of the Pacific had shifted it here. This palm trunk lay parallel to the beach, so that when Ralph sat he faced the island but to the boys was a darkish figure against the shimmer of the lagoon. The two sides of the triangle of which the log was base were less evenly defined. On the right was a log polished by restless seats along the top, but not so large as the chief's and not so comfortable. On the left were four small logs, one of them—the farthest—lamentably[3] springy. Assembly after assembly had broken up in laughter when someone had leaned too far back and the log had whipped and thrown half a dozen boys backwards into the grass. Yet now, he saw, no one had had the wit—not himself nor Jack, nor Piggy—to bring a stone and wedge the thing. So they would continue enduring the ill-balanced twister, because, because.... Again he lost himself in deep waters.

Grass was worn away in front of each trunk but grew tall and untrodden in the center of the triangle. Then, at the apex,[4] the grass was thick again because no one sat there. All round the place of assembly the grey trunks rose, straight or leaning, and supported the low roof of leaves. On two sides was the beach; behind, the lagoon; in front, the darkness of the island.

---

[3] lamentably: unfortunately

[4] apex: highest point

Ralph turned to the chief's seat. They had never had an assembly as late before. That was why the place looked so different. Normally the underside of the green roof was lit by a tangle of golden reflections, and their faces were lit upside down—like, thought Ralph, when you hold an electric torch in your hands. But now the sun was slanting in at one side, so that the shadows were where they ought to be.

Again he fell into that strange mood of speculation that was so foreign to him. If faces were different when lit from above or below—what was a face? What was anything?

Reprinted by permission of The Putnam Publishing Group from *Lord of the Flies* by William Golding. Copyright © 1954 by William Gerald Golding; Renewed © 1982 by William Gerald Golding.

Practice

Answer the following questions about the excerpt from **William Golding's novel,** ***Lord of the Flies*** *on pages 102-104.*

1. How does Golding use light to show Ralph's situation and his realizations?

2. How does the seating arrangement for the assembly give Ralph authority over the other boys while simultaneously destroying that authority?

3. What do you think are Ralph's realizations? ____________________

4. What do his uncomfortable clothes now represent to him?

5. What does Golding mean in the sentence that says Ralph again "lost himself in deep waters"?

6. What is the significance of the questions at the end of the selection?

____

____

____

7. What aspects of contemporary British literature does the selection illustrate?

____

____

____

Practice

Read the **poem** *below and answer the questions that follow.*

Not Waving But Drowning

by Stevie Smith

Nobody heard him, the dead man,
But still he lay moaning:
I was much further out than you thought
And not waving but drowning.

Poor chap, he always loved larking
And now he's dead
It must have been too cold for him his heart gave way,
They said.

Oh, no no no, it was too cold always
(Still the dead one lay moaning)
I was much too far out all my life
And not waving but drowning.

By Stevie Smith, from *Collected Poems of Stevie Smith.* Copyright © 1972 by Stevie Smith.
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1. The poem is related by three speakers. Who are they? ____________

   ____

   ____

2. The title has different meanings. What does it mean in the first stanza?

   ____

   ____

In the second? ______________________________

3. How would you interpret the line "he always loved larking"?

4. Have you ever found yourself in a situation when you felt you were "drowning"? That is, you felt you were overwhelmed by all you had to do and all that was expected of you. Describe this situation and how you felt. Were you able to find someone to help you?

5. What aspects of contemporary British literature does this selection reflect?

Application

Take a few moments to organize your thoughts. Then write your **manifesto** *or a statement of what you believe and how this belief influences the way you live. As you write, do the following:*

1. Indicate the influences on your value system. What ideas have you kept that were your family's ideas? Which ones are different from your family's?
2. Refer to any ideas you have encountered during your study of British literature that are similar to your own. Explain how they are similar to and different from yours.
3. Explain what you believe about how you should live your life, your spiritual beliefs, and how these beliefs influence your daily actions.
4. Be honest but respectful of others' individual value systems.

Unit 3: Writing—How to Apply What You Know

Unit 3: Writing—How to Apply What You Know

Overview

In this unit, you will learn how to apply what you know about writing to life outside of school. Much of your formal writing has been as a result of writing assignments in your language arts and English classes. For these assignments, you have practiced writing essays and research reports. However, in the near future, your writing and research skills could help you land the right job or get into the college of your choice. In this unit, you will combine your research and writing skills and practice applying them.

Writing may be one of the most practical tools you have gained from your years of study so far. Before you can join the workforce, you will need writing to create résumés and cover letters, and an essay is often required on many college applications. Whatever your choice for the future may be, whether it entails going to college or a technical training school or heading straight onto a career path, you can be sure that writing well will help you get ahead.

The research assignment in this unit will help you continue to develop your skills as an essay writer, but you will also have the opportunity to learn about something important for your future: possible career paths. You will have the opportunity to investigate the many possibilities that exist for you to put your talents and interests to good use. Now you'll have a chance to imagine your future.

Vocabulary

Study the vocabulary words and definitions below.

attributions	ideas, beliefs, attitudes of someone other than the writer usually *paraphrased* by the writer
cover letter	a letter that accompanies a résumé which introduces a job applicant and his or her particular job interest
criteria	rules or tests used to make a judgment; standards used to evaluate something
direct quotation	the use of the exact words someone has written or spoken
in-text citation	a way of showing any material in your report which you have borrowed from a source; the citation allows readers to locate the fuller description of the source on the *Works Cited page*
objective	a style of essay writing that is impersonal and general, usually does not use the word "I"; or a professional goal listed at the beginning of a *résumé*
résumé	a brief, orderly description of your education, skills, and work experience

source	a book, chapter in a book, article in a magazine or journal, video, television program, interview, Internet web site, or any written work or person from which you get information or ideas
subjective	a style of essay writing that is personal and usually uses the word "I"
thesis statement	a statement that tells your readers what you believe about a topic; a statement that makes a claim about your topic; a statement that tells readers what your paper will discuss and support
topic sentence	a statement that tells readers the main point or claim of a paragraph; the rest of the paragraph discusses and supports this main point or claim
transition	a word or phrase that bridges or links one sentence to another sentence or one paragraph to another paragraph
working bibliography	a complete and comprehensive record of all sources used for research
Works Cited page	a page at the end of an essay, article, pamphlet, or book that lists in alphabetical order all the sources cited within the text

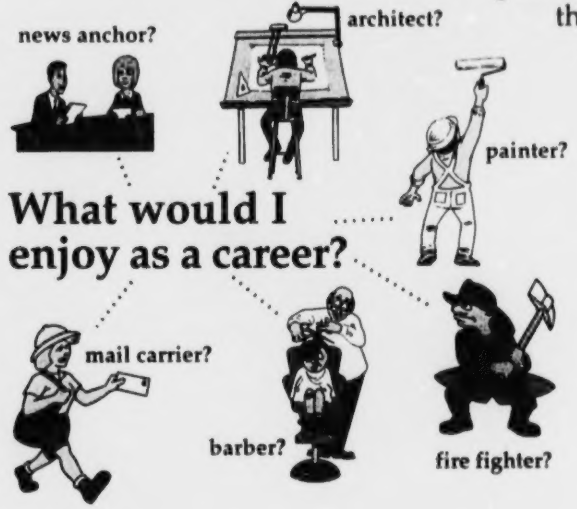
Beyond School: Writing about Careers and Professions

You may have known exactly what you wanted to do with your life since you were a small child. Or you might not have thought much about it. These years in school have been a training ground, preparing you for the future—but what the future holds is up to you.

In this section, you will create a list of possible career paths, select two of them, research them, and write a comparison and contrast paper. Writing this paper will enable you to learn more about the different career paths available to you and to discover what you might do in order to follow one of those paths. Most careers involve some sort of college or training. If you do some advance research, you may save yourself years of trial and error looking for the vocation which you find fulfilling.

Finding a suitable career means examining your talents, interests, and life goals. Before you begin your research, make a list of the things you enjoy doing, thinking about, and learning. What is your favorite subject in school? What are your hobbies? What clubs have you joined or would you like to join? What do you like to do in your spare time? For instance, are you a sports enthusiast? Do you enjoy shopping? Do you like to read or watch movies?

After you've made a list of the things you enjoy doing, make another list of your talents. Are you a good speaker? Do you know how to plan a party? Do you have computer skills? These talents and activities will not guarantee you a good career, but they may point you in the right direction.


news anchor?
architect?
painter?
What would I enjoy as a career?
mail carrier?
barber?
fire fighter?

If you're having a difficult time figuring out where your talents lie, look back over your list of enjoyable activities. You may notice that your enjoyable activities and talents overlap.

Sample Lists

Enjoyable activities	Talents
being in the water	swimming
being with friends	making people feel comfortable
watching movies	analyzing movies
dressing up to go out	styling hair
reading comic books	drawing

Now look over your lists and write down all the careers that might make use of any of your talents or that might let you do the things you enjoy.

Career Possibilities

swim coach
therapist
movie or television critic
cosmetologist
graphic artist

If you are having difficulty finding careers that match your talents and interests, then it is probably time for a trip to the library. By typing in the word "Career" under the subject heading of your online catalog or looking it up in the card catalog of subjects, you will be presented with a wealth of books dealing with career choices.

Even if you do have a list of suitable or interesting careers, books about searching for the right career can help you narrow it down by giving you some basic information about various career paths. Through your research, you will find out what sort of training is necessary, what opportunities are available and what sort of hours are required in the professions you've listed.

For instance, being a movie critic might have just the sort of hours that you'd like to put into work, and it may not seem to require much training, but after your research you would likely discover that movie critics usually have had quite a bit of college and may have taken specialized courses in film. You would also probably discover that there are not many job openings for movie critics. However, if you've started writing movie reviews for your school newspaper and are willing to put in the work and pay your dues, you might decide that it's worth pursuing as a career after all.

After you've created a list of careers, write down some questions to consider. These questions will help you narrow down your research to two careers. They may also become the **criteria** you use to judge the careers and develop your **thesis statement**.

A few of the pertinent questions you might ask with regard to your career choices are listed below.

- How many years of training are necessary to be able to do this kind of work?
- What kind of hours are required to be successful?
- What sort of financial rewards does this career offer?
- Most importantly, what are the personal rewards of this career path?

Almost any career can be financially rewarding if you're willing to work hard, but only a few careers will make you happy. So choose wisely.

Once you've chosen two career paths to research fully, you will have several ways to find the answers to your questions. One good method is to interview someone who is already in the profession. People are often willing to talk about their careers and share their knowledge with a younger person.

For instance, suppose you chose the career of cosmetology as one of the careers to write about. Your first step would be to call up or visit a hair or nail salon and ask the manager if anyone would be willing to grant you 20 to 30 minutes for an interview. You might check first with a cosmetologist who is known to you or a family member.

Read and remember the interviewing tips listed below.

- Always be polite and prepared.
- Be at least five minutes early, and if you have to wait, be patient. Working people can get very busy without warning.
- Bring several pens and pencils and a legal pad or notebook to write in during the interview.
- Write down a list of 10 or more questions that pertain to the person's employment, but don't be bound by those questions. If your interviewee tells you something interesting, then feel free to follow up with a question that is not on your list.
- With your interviewee's permission, you may want to record the answers, in addition to writing down the answers in your notebook or notepad. This will help you to remember what is said and to pay attention to the answers rather than just focusing on your questions.
- When the interview is over, ask your interviewee if he or she has anything to add that wasn't covered in your questions.

You've probably read many interviews in newspapers and magazines. There are two ways to write an interview-essay. The first is simply the question and answer format (or Q & A). The question is written down and then the answer follows. But many interviews are integrated into a larger story through the use of **direct quotations** and **attributions**.

A direct quotation uses quotation marks and the exact words that the person said.

For example:

> "I really like tree harvesting and find it to be enjoyable work," John Wilson said.

Notice that the comma goes inside the quotation marks. Whenever you use a quotation from a person, be sure to begin a new paragraph.

An attribution is an idea or thought that is attributed to, or acknowledged to come from, someone other than the writer. It might not use the person's exact words, but the meaning is the same.

For example:

> John Wilson said that tree harvesting is enjoyable work.

Practice

Interview *a family member, teacher, or other adult to gather information about that person's work. Write an* **essay** *of at least three paragraphs from your interview. Do not write the essay in a question and answer format, but write an essay with unified, coherent paragraphs.*

Example

> John Wilson enjoys his work as a tree harvester. A tree harvester is someone who cuts down trees for pulp mills, paper companies, and lumber companies. John Wilson has always liked the outdoors, and this job allows him to work outside. The sites change frequently, and so he finds a lot of variety in the places where he works. He also likes to work with big machinery, and tree harvesters use lots of big machines, including skidders, knuckle-boom loaders, and feller bunchers. Mr. Wilson has an aptitude for mechanics, and when one of the machines breaks down, he can always fix it. These are just a few of the things he likes about his work.
>
> Mr. Wilson started working as a tree harvester when he was only 19 years old. He did not have to go to college to learn how to be a tree harvester, but he says that a tree harvester should have a lot of common sense. He learned most of his trade from other tree harvesters. For instance, they taught him how to tell which trees should go to the pulp mill and which can be used as board lumber. Now he is training others how to work in the tree harvesting industry.
>
> "Tree harvesting is a good way to make a living," Mr. Wilson said, but he added that a person should not become a tree harvester unless that person is self-motivated. Tree harvesters in the logging industry need to be able to work without supervision, and they should enjoy a challenge. Working as a tree harvester is not for everyone, but for John Wilson it's become a way of life.

Application

Interview *one person from each of the two career paths you have chosen to explore. You may save this information in the question and answer format. The answers will be incorporated or integrated later into your comparison and contrast essay.*

Textual Research: Using Libraries and Associations

In addition to your interviews, you will need to get some literature or written information about your chosen fields. The first place to look is the library where you can usually find books about various careers. Look up your topic under the subject heading in the library online catalog or in the subject card catalog.

For instance, if you were to look up "cosmetology" under the Subject Heading at your local public library, you would see a list of subtopics on the screen. One of these subtopics would say, "Beauty Culture—Vocation." After you typed in the number next to that subtopic, the following titles would appear on the screen:

1. Gearhart, Susan Wood. Opportunities in beauty culture. Skokie, IL: VGM Career Horizons. 1982.

2. Gearhart, Susan Wood. Opportunities in beauty culture careers, paper. Lincolnwood, IL: VGM Career Horizons. 1988.

3. Lerner, Mark. Careers in beauty & grooming. Minneapolis: Lerner Publications Co. 1977.

4. Strazzabosco, Jeanne. Choosing a career in cosmetology. New York: Rosen Pub. Group. 1997.

Then, you would type in the number (1, 2, 3, or 4) of the publication you want to review and you would find the call numbers. The books you will be searching for will be located in the nonfiction shelves.

When researching a subject such as careers, you will want to review the most recent material. For instance, in the example above, the first book you would want to peruse, or look at, would be the last in the list because it was published in 1997.

It is not necessary to read the entire book pertaining to your topic. Skim the book first and then select those chapters or sections which you think will answer some of your questions.

As you find **sources**, you will want to keep a **working bibliography,** or a listing of your research sources. All the sources (books, chapters, articles, and interviews) that you use for your paper will need to be listed on a **Works Cited page** at the end of your paper.

Keep the information for each source on a separate index card or on a separate sheet of paper in your notebook, listing the following:

1. author's full name with the last name first
2. full title including any subtitle of the work
3. editor if there is one
4. edition if the book is a second or later edition
5. number of the volume and the total number of volumes if the book is part of a multivolume work
6. series name if the book is part of a series
7. city of publication (use only the first if several are listed)
8. publisher
9. year of publication

As with any research topic, useful information can also be discovered in articles and magazines that might deal with your subject area. Look in the *Reader's Guide to Periodicals* for articles on your subject, and go over the list of titles in the magazine section of your library to see if any of them are devoted to your topic. For instance, people interested in pursuing a career in journalism would want to preview a copy of *Editor and Publisher.*

For newspaper or magazine articles, your bibliographical information will be slightly different:

1. author's name with last name first
2. title of the article

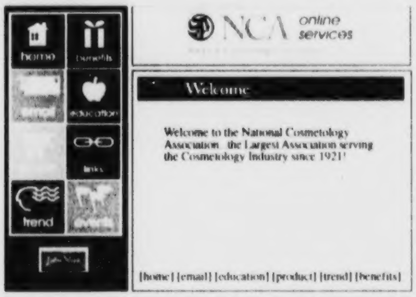
3. name of the magazine or newspaper
4. date of publication
5. page numbers of the article or the first page number followed by a plus sign if there are many pages

You can also find out about various professional associations in the library. Almost every profession has a local, state, or national association. For instance, if you were interested in cosmetology, you could find literature or written information in the form of booklets or brochures from the Florida Board of Cosmetology in the Bureau of Professional Regulation. You could also contact cosmetology schools for information on training requirements and job opportunities in the field.

The Internet: A Valuable Source

In addition to interviewing professionals in your career choices, searching through your library's catalogs, and contacting associations, you should also use the Internet to research the careers which interest you.

Use one of the search engines to look for your keyword. For example, if your keyword were cosmetology and your search engine were Yahoo!, you would find three categories and 24 sites. Many of the sites are web pages from various cosmetology schools around the world. These web pages can help you get an idea how long the training takes, what kind of courses you would need to take, and the variety of opportunities in cosmetology. You would also find a web page for the National Cosmetology Association.



Welcome to the National Cosmetology Association the Largest Association serving the Cosmetology Industry since 1921!

A search using the Alta Vista search engine would locate articles about the subject of cosmetology and biographical information about people in the cosmetology industry as well as information about schools and programs.

Practice

Using the **Internet**, *search for one of your* **career paths**. *Write one or two paragraphs detailing your findings.*

Application

Follow the directions below.

1. Go to the library and find at least two books, a magazine, and one or two associations that are related to each of your two career choices. If you cannot find any material, ask the librarian if the material might be under different headings. If there is still no information available, then it may be time to choose another topic.
2. Keep a working bibliography of all your sources. Make sure your sources are numbered either on index cards or on separate sheets of paper in your notebook. As you jot down information for your paper, be sure to keep track of your information source. Write down the number of the source and the page number beside any quotes, examples, facts, or statistics that you copy down.

Discovery Drafts: Beginning the Paper

Once you have gathered your research information, you need to begin making detailed notes. In your notebook, make several different headings for both of your career choices:

Notes

- How my own talents and interests fit into this field
- Opportunities in the field
- Training requirements
- Disadvantages of this career path
- How this career path could help me attain my life goals

You may write these as columns next to each other to make it easier to compare and contrast the two career paths. You may use these or other criteria which you feel is important.

As you read through your material, you are gathering and understanding facts. From these facts you will begin to form opinions. And from these opinions you will find your thesis—the conclusion that you have reached after examining the facts.

Thesis and Topic Sentences: Focusing Your Paper

Now that you have written discovery draft notes, you will have discovered what you want to say in your paper. You will have developed thoughtful opinions. As you look over your opinions and conclusions, pick out one that is important to you and which is worthy of development. This will become your thesis.

The thesis sentence formulates both your topic and your attitude or belief about the topic. After you write your thesis sentence, you should be able to focus the rest of your paper in a clear and coherent manner. Most likely, your thesis sentence, or that sentence which directs the rest of the paper, will favor one professional path over the other.

For example:

> After examining the training required, the professional opportunities and the creative opportunities of both cosmetology and graphic arts, I have decided that the best career path for me is cosmetology.

If you have more than three variables or criteria, then you may make your thesis sentence more general:

> For someone who is as creative as I am, cosmetology offers more rewards than graphic arts.

You may choose to write your paper from a personal or **subjective** perspective or from an **objective** or impersonal perspective. In other words, you may write the paper about your topic from your personal point of view, or you may write a more general paper that could apply to someone else. Depending on whether or not you choose to write an objective or a subjective paper, you will either write an objective or a subjective thesis sentence.

The subjective thesis sentence will contain the word "I," allowing your reader to understand immediately that this is a paper about you and your reaction to the topic. Both of the examples above are subjective.

The objective thesis sentence may take a more general stance:

> People who are creative, enjoy working with other people, and want to join the work force quickly will probably find that cosmetology is a better career choice than graphic arts.

Remember to differentiate between fact and opinion. An opinion used as a thesis sentence may seem to be true, but it usually requires

supports (facts, examples, and statistics) to be truly convincing. In other words, a thesis or **topic sentence**, which is similar to a thesis statement and yet narrower in scope, will need elaboration.

> **Topic Sentence:** Learning to be a cosmetologist is hard work.
>
> **Support:** In Florida, 1200 hours of training are required to be a cosmetologist.

A sentence that works well as a thesis or topic sentence will generally make some sort of judgment and will contain a least one word that reflects a judgment. For example, the word "hard" in the previous example reflects a judgment or opinion on the part of the writer.

Practice:

Identify which of the following sentences could serve as a **thesis** *or* **topic (T)** *sentence and those which should be* **support** *or* **elaboration (S)** *sentences. Write* **T** *or* **S** *on the line provided.*

________ 1. A good cover letter can help you get a good job.

________ 2. Many people feel trapped in a rat race.

________ 3. A cover letter that does not contain grammatical mistakes lets the reader know that you care about your work.

________ 4. People now work 12 to 14 hours a day in certain industries.

________ 5. I am a hard worker.

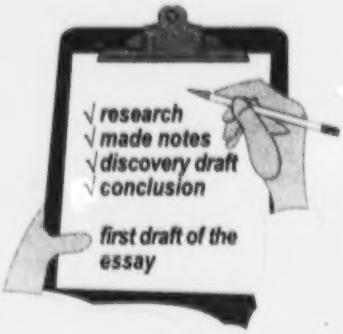
________ 6. I spent four weeks last summer as a camp counselor and then worked two additional weeks preparing for next summer.

Application

Read *over all your material and your notes. Then without referring to your notes, write down what you have learned about your two topics. Don't worry about organization or grammar at this point. Simply write down everything you can remember and what your opinions are now that you have done your research. Then go through the paper and* **underline** *your* **opinions**. *These will likely become your thesis and topic sentences.*

The Introduction: Setting Up Your Paper

Now that you have done your research, made your notes, written a discovery draft, and come to a conclusion, you are ready to begin your first draft of the essay. A comparison and contrast paper shows how two people, places, or things are similar or different. Your paper will probably show similarities *and* differences between the two careers which you have researched. As with other essay forms which you have studied, the comparison and contrast paper needs an introductory paragraph.



The introductory paragraph should introduce both of your two career path choices and capture your reader's interest. It should set up a connection between the points of interest and thesis statement and create a set of expectations that will be fulfilled in the report. It will also indicate whether this is an objective or a subjective essay. (Refer back to page 130.)

Practice

Tell which of the following **introductory paragraphs** *is* **objective** *and which is* **subjective**. **Underline** *the* **thesis sentence** *in both paragraphs.*

> All my life I have enjoyed being creative. I like to draw pictures, and I am also creative in the way I dress and wear my hair. Sometimes I color pictures, and sometimes I color my hair. Since I do not want to spend four years in college, I decided to look at the professions of cosmetology and graphic arts. After learning about the training requirements, professional opportunities, and workplace environments of both professions, I have found that cosmetology is the better path for me.
>
> For someone who is creative and enjoys being around people, there are several exciting career possibilities. Among the many career possibilities, cosmetology and graphic arts are both good choices. Neither profession requires a four-year college degree, and both offer opportunities for self-employment. However, because of the better training opportunities, aggressive job placement, and friendly work places, cosmetology may be a better career path for some.

The Body and Conclusion of the Paper: Providing Supports and a Finish

The body paragraphs that develop or support the thesis statement will examine your two career choices—their similarities and differences.

One way to organize your paper is to address each one of the criteria in a separate paragraph and to compare and contrast the two topics in each paragraph.

For example: Your topic sentence might be, "Both cosmetology and graphic arts offer many opportunities for employment." The rest of your paragraph would discuss these different opportunities for employment.

Another organizational method is to discuss the advantages of one particular profession in the first body paragraph and the advantages of the other career path in the next body paragraph. Then your third body paragraph may deal with the disadvantages of the first topic, and the fourth body paragraph will deal with the disadvantages of the second topic.

Your final paragraph will sum up your conclusions about the two career paths and which one you think you might prefer or which one is more suited to your life goals. It will also contain some fresh information or a slightly different perspective that adds interest and excitement to your writing.

Practice

Write a paragraph **comparing** *and* **contrasting** *two television shows, movies, or musical groups.*

Application

Write your **comparison** *and* **contrast** *paper about two career paths. Make it as long as it needs to be to cover your criteria.*

Documenting Your Sources: Giving Credit Where Credit Is Due

You will be using sources to help support your thesis statement and topic sentences. The content you take from these sources is not your own—it belongs to the person who wrote it. Therefore, you must give credit to the source. Writers give credit to their sources in two ways. First, you give credit to the source in the body or the text of your paper. The body or the text of your paper includes all the pages that contain your writing about your topic. The documentation you provide in the body of your paper is called ***in-text citations***. The name, in-text citation, describes what you are doing: providing citations or documentation for any borrowed material *in the text* of your essay.

Second, you give a more detailed description of your sources after the body or text of your paper. This list of sources is called the *Works Cited page*. Both the documentation you do in the body of your paper and on the Works Cited page have a specific form.

In-Text Citations: Identifying the Source of Specific Information and Ideas

When you use in-text citations, you identify the source of a piece of information, an idea, or a quotation at the end of the sentences or passage. The citation identifies the source, just as a name card would identify you to a roomful of strangers.

The form you will use for in-text citations and your Works Cited page in this essay is from the *MLA Handbook for Writers of Research Papers*. The MLA style for citing electronic resources is similar to that for nonelectronic resources. Please refer to pages 18-20 in "Unit 1: Integrating Multimedia Technology—Traveling the Information Highway." There are also other forms available. Always ask your teacher which form you should use for a specific assignment.

The citation, or source of a piece of information or of an idea, is placed at the end of the sentence *but before the final punctuation*. The basic form includes the author's name and the page number from which the information was taken. The following is a partial list of the in-text citations most commonly used in papers:

- If the author is named in the sentence, include only the page number:

In her book on becoming a salon professional, Louise Cotter writes that "some 200,000 thriving successful salon owners are scrambling for qualified employees" (4).

- If the author is not named in the sentence, include the author's last name and the page number:

Cosmetology offers many opportunities. In fact, "some 200,000 thriving successful salon owners are scrambling for qualified employees" (Cotter 4).

- If the source was written by two or three authors, include all authors' names and the page number:

The middle class can be defined as a "broad but not undifferentiated category which includes those who have certain attitudes, aspirations, and expectations toward status mobility, and who shape their actions accordingly" (Schneider and Smith 19).

- If the source was written by more than three authors, include only the first author's name and the words *et al.*:

One action that government could take to revitalize social ecology would be to reduce the "punishments of failure and rewards of success" (Jencks et al. 8).

- If the source lists no author, include the name of the text and the page number:

In her controversial book *Silent Spring* (1962), she attacked the irresponsible use of insecticides. She warned that insecticides upset the balance of nature by destroying the food supply of birds and fish (*World Book Encyclopedia* 187).

- If you are using more than one source by the same author, include the author's last name followed by a comma, the name of the source, and the page number:

"If I had influence with the good fairy who is supposed to preside over all children, I should ask that her gift to each child in the world be a sense of wonder so indestructible that it would last throughout life" (Carson, *A Sense of Wonder* 42).

You must also document your interviews on your Works Cited page. This information includes the name of the interviewee, the type of interview (telephone or personal), and the date.

Penn, Richard. Telephone interview. 15 April 1998.

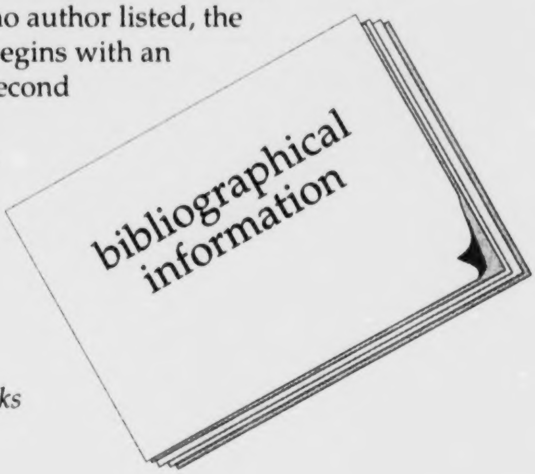
Silvers, Alice. Personal interview. 3 June 1998.

Now return to your draft. Insert all of the in-text citations. This should be a fairly easy process. Just use your notecards, notebook, or computer files to identify the source of each piece of information or idea. Then document your source.

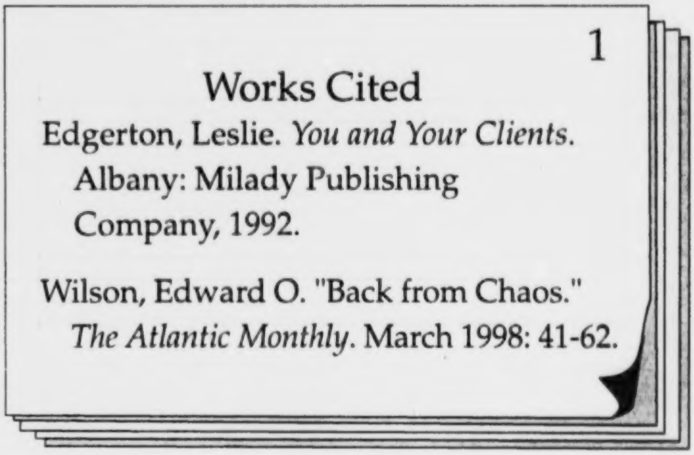
The Works Cited Page: Providing Detailed Information on All Sources Cited in the Text

The Works Cited page comes at the end of your essay. It lists all of the works you have cited in your essay. Do not include any sources you did *not* cite in the essay. Please refer to pages 18-20 in "Unit 1: Integrating Multimedia Technology—Traveling the Information Highway" for the MLA style for citations of electronic references.

Take your notecards that contain bibliographical information. Circle the first word of the entry. The first word will either be the author's last name, or if there is no author listed, the first word of the title. If the title begins with an article (*A*, *An*, or *The*), circle the second word. Then alphabetize your notecards. If you have more than one entry that begins with the same letter, alphabetize according to the first and second letter. For example, *Ramirez* would go above *Reese*. Once you've ordered these notecards, enter them on the *Works Cited* page using the following guidelines:



- Type the page number in the upper right-hand corner, one-half inch from the top of the page.
- Center the title *Works Cited* one inch from the top.
- Double-space the entire *Works Cited* page.
- Align each entry with left margin. If the entry needs more than one line, indent additional lines five spaces.
- Double-space each entry.
- Double-space between entries.



1

Works Cited

Edgerton, Leslie. *You and Your Clients.* Albany: Milady Publishing Company, 1992.

Wilson, Edward O. "Back from Chaos." *The Atlantic Monthly*. March 1998: 41-62.

Revision: The Art of Refining Your Paper

Now you have completed a good first draft of your comparison and contrast paper. But you aren't done yet. Imagine that you have just completed building a house. You've built the foundation, the outer and inner walls, the floors and ceilings, but now the walls need to be painted, and furniture, window treatments, and flooring need to be added so that it will look comfortable and attractive. Of course, you may discover that you want to rearrange the rooms a bit, but that's all part of building the house of your dreams—or writing the paper that says exactly what you want it to say.

The process of revising your paper includes reworking your organization, restructuring sentences, and refining your word choices. To revise means to revisit. In this case, you will revisit your paper and decide how it can best convey your message.

First of all, do you have a title for your paper yet? If not, this is the time to think of one. Your title should be short and catchy—something that offers a clue about the topic of the paper.

- Do not put your title in quotation marks or underline it. If you use the title of another work in your title, then you may use quotation marks, italicizing, or underlining for the second title only.

- Do capitalize all words in the title except for small common words such as "the," "and," "to," or "of" unless they are the first word of the title.

Examples of titles:

Two Careers for Creative People

Nature Symbols in *The Old Man and the Sea*

Finding a Terrific Job

Paragraphs: Revising for Organization

After you make sure you have a strong and interesting title, the next thing you need to do is read over your paper. Many experienced writers believe it is best to put a piece of writing away without looking at it for a day or even a week before beginning the process of revising. If you have the time to do this, try it out. You may find that you can see the paper with a fresh eye.

After you've read the paper completely, ask yourself the following questions:

- **Have you accomplished your purpose in writing the paper?**
- **Do all of your body paragraphs explain and discuss your topic?**
- **Are your body paragraphs arranged in the best order?**

After you have answered these questions, take a close look at each of your paragraphs, beginning with the introductory paragraph. Does the first paragraph hook the reader? Is the thesis statement clear and focused? In other words, your thesis statement should not try to cover too many ideas. In fact, it should make one clear point and that is the main point that all your body paragraphs will support.

Next, move on to your body paragraphs. Does each body paragraph have a topic sentence which states the main idea that the paragraph will develop and support? A good place to put the topic sentence is at the beginning of your body paragraph. Experienced writers may vary the position of topic sentences in paragraphs. In addition to a topic sentence, each body paragraph should have detail sentences which directly support or develop the topic sentence. Ask yourself the following questions:

- **Do you have enough supports for your topic sentence?**
- **Are there additional explanations, examples, or facts and figures that would help the reader more clearly understand your point?**
- **Are your detail sentences in the best order?**
- **Does the concluding sentence summarize the point of your paragraph?**

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Finally, look at your concluding paragraph. This paragraph should summarize or retell your main points but without repeating sentences, phrases, or words you used in previous paragraphs. It should also present one new thing or new perspective on your topic.

Lastly, your concluding paragraph should end with a statement that closes your discussion of the topic.

Application

Read your paragraphs and answer the following questions. Use your own paper if needed.

Introductory paragraph

1. What statement in the first paragraph hooks the readers? ________

   ____

   ____

2. What is the main idea of the thesis statement? ________________

   ____

   ____

Body paragraph(s)

3. What is the topic of each body paragraph? ____________________

   ____

   ____

   ____

   ____

   ____

4. What are the supports provided for the topic sentence? __________

   ____

   ____

   ____

5. How is each detail sentence directly related to the topic sentence?

____

____

____

____

6. What is the concluding sentence? ______________________

____

____

____

____

Concluding paragraph

7. What is the one new thing or new perspective in the concluding paragraph?

____

____

____

8. What statement ends the concluding paragraph to close the discussion?

____

____

____

Sentences and Words: Adding Style to Your Paper

Now that you have reworked your paper for organization, read the paper again. As you reread your paper, look at each sentence and each word carefully and answer the following questions.

- Are the sentences all about the same length?
- If they are, how can you vary the sentences?
- Can you combine some sentences?
- Can you eliminate others?
- Is the tone of the paper natural?
- Does each word fit the sentence and the paper?
- Is the paper wordy?

To keep readers alert and interested, a variety in sentence structure and length is necessary. Perhaps you've been trapped by a well-meaning person who goes on and on in sentences that are nearly identical. The effect can be quite boring. The same kind of effect can happen to the reader of a series of sentences that are similar in structure and length. Therefore, no matter how interesting your ideas, descriptions, or information, if you don't vary your sentence structures and lengths, your readers will find it difficult to stay alert and interested.

To understand sentences, we can break them into smaller parts—*clauses* and *phrases*. A *phrase* is a group of related words used as a single part of speech. It does not contain a verb and subject. A *clause* is a group of words that contains a verb and its subject and is used as part of a sentence. Clauses can be independent or dependent. An *independent clause* is one part of a sentence that can stand alone and expresses a complete thought. A *dependent clause* is a part of a sentence that cannot stand *alone*, does not express a complete thought, and needs an independent clause to make it complete.

Sentences are classified according to their structure—*simple*, *compound*, and *complex*. A *simple sentence* is a sentence with one independent clause and no dependent clause. It has only one subject and one verb. (Verbs are also referred to as *predicates*.) Both the subject and the verb may be compound.

A *compound sentence* is a sentence that has two or more independent clauses and no dependent clauses. Simply, it consists of two or more simple sentences joined by a semicolon, or by a comma and a coordinating conjunction—*for, and, nor, but, or, yet,* or *so* (fan boys*). For example—"The wind blew softly outside, *and* the manatees swam near the water's edge."

Be careful not to confuse a simple sentence having a compound subject or verb with an actual compound sentence.

> *Simple sentence* with *compound subject*: *Lisa* and *Tania* went to the mall.
>
> *Simple sentence* with *compound verb*: Sam *found* and *returned* Rachel's book.
>
> *Compound sentence*: Rachel opened her book, *and* she studied for the exam.

A *complex sentence* has at least one independent clause and one dependent clause. The dependent clause *depends* on the independent clause to complete its meaning. For example, note the complex sentence, "Since she is a great golfer, she will compete in the golf tournament." The dependent clause "Since she is a great golfer" leaves us wondering, "What about the fact that she is a great golfer?" The independent clause: "she will compete in the golf tournament" completes the meaning. Note that the clauses in a complex sentence can be reversed: "She will compete in the golf tournament, since she is a great golfer." Dependent clauses are connected to independent clauses with subordinating conjunctions. Below are the most frequently used subordinating conjunctions:

The Most Frequently Used Subordinating Conjunctions

after
although
as
as far as
as if
as long as
as soon as
because

before
considering (that)
even if
even though
if
in as much as
in order that
provided that

rather than
since
so long as
so that
than
that
though
unless

until
when
whenever
where
whereas
wherever
whether
while

---

*See *English IV Teacher's Guide* page 24.

Reading the paper out loud will help you identify sentences that are choppy or wordy and words that aren't appropriate. If you've written something that you would never say or hear, then you've probably overwritten. Make sure that you know the meaning of each word.

Wordiness means using too many words to say something simple. Too many unnecessary words clutter up a piece of writing and make it difficult to distinguish the meaning. And quite often words that are used for emphasis do not add emphasis at all. They simply take up space. One example of this is the word "definitely." Another is the word "very." They are often unnecessary to the meaning of the paper.

Sometimes papers can also be wordy by using too many verbs. Whenever you see the construction "it is" or "there are" or anything involving the verb "to be," look closely to make sure those words are really necessary.

It is also usually not necessary to state "I feel" or "I think" in a sentence which states your opinion. Your reader should know by the way the sentence is written that it is an opinion.

Transitions: Linking Words

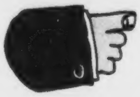
An essay or report may have great organization, excellent sentences, and good word choice but still not "flow." That's why **transitions** are important. Transitions are words that link ideas, sentences, and paragraphs together. Transitions help your reader follow your thought processes. They are the words that show time sequence, similarities, differences, and contradictions.

For a comparison and contrast paper, you will find the following transitions useful: "similarly," "on the other hand," and "however."

For a complete list of transitions and their uses, refer to the table below.

Transitions and Connecting Words

Words that show *location*:



at
above
away from
beyond
into
over
across
behind
by
near
throughout
against
below
down
off
to the right
along
beneath
in back of
onto
under
among
beside
in front of
on top of
around
between
inside
outside

Words to *conclude* or *summarize*:

as a result
finally
in conclusion
to sum up
therefore
last
in summary
all in all

Words that show *differences*:

but
otherwise
although
on the other hand
however
yet
still
even though

Words used to *clarify*:

in other words
for instance
that is
put another way

Words that show *similarities* (likenesses):

in the same way
likewise
as
similarly
like
also

Words that show *emphasis* (stress a certain point or idea):

again
for this reason
truly
to repeat
to emphasize
in fact

Words that show *time*:

about
first
meanwhile
soon
then
after
second
today
later
next
at
third
tomorrow
afterward
as soon as
before
till
next week
immediately
when
during
until
yesterday
finally

Words used to add *information*:

again
another
for instance
finally
also
and
moreover
as well
additionally
besides
next
along with
in addition
for example
likewise
equally important

Practice

Read the following sentences and then **revise** *them to eliminate unnecessary words and to make the meaning clearer.*

Example:

> In dealing with the various types of pop culture which seem to have the greatest effect on issues within our society, I feel that music is definitely among the most influential.
>
> Music has a great effect on our society's attitude toward certain issues.

1. The first technique, which I immediately saw, which I would like to master myself, is that of conciseness.

2. These two techniques are exactly what give the writer her mastery over the subject matter.

3. There are so many instances such as this one that have forced his supporters to take a second look at the man they have representing them in office.

4. In order to get the kind of job you really want, you should definitely open yourself up to every possibility.

5. The research report that was written by my friend, Jack, had all kinds of grammar errors that I feel it would be just impossible for the teacher to give him a passing grade.

Review the Rules: Editing and Proofreading

Everything you write, whether it is an essay, a résumé, or a letter, needs to be carefully edited for spelling, grammar, and typographical errors. Even if you have a spell checker on your computer, you should carefully proofread your paper because the computer only checks the spelling. It does not make sure that you're using the correct word.

For example, "There going to be at they're wedding anniversary, two" should be written "They're going to be at their wedding anniversary, too." But your computer's spell checker would find nothing wrong with the first sentence.

Editing: Check Your Grammar, Punctuation, and Spelling

After you have edited your draft for style, you are ready for the second step of editing. This is the process of checking your writing for any errors in grammar, punctuation, and spelling.

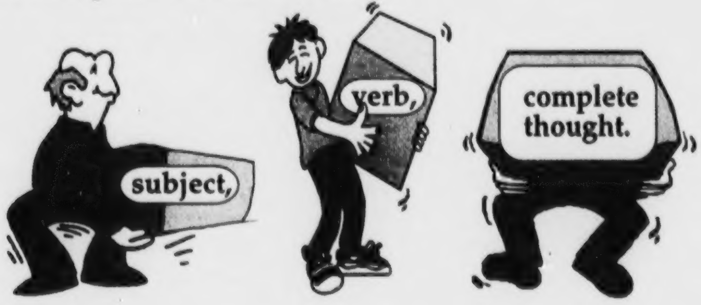
First, begin by checking the grammar of your writing. In this section of the unit you will learn or review the correct way to use the following:

- sentence formation
- subject and verb agreement
- regular and irregular verbs
- singular and plural nouns
- noun and pronoun agreement
- possessives

Sentence Formation: Build Complete Sentences

When we write, our sentences need to convey whole messages. A *complete sentence* has a subject, has a verb, and expresses a complete thought. Complete sentences can come in a variety of lengths.

A complete sentence has a:



However, the two most common mistakes that writers make when forming sentences are *sentence fragments* and *run-on sentences*. Neither the sentence fragment nor the run-on sentence is a correct complete sentence.

The sentence that seems to go on forever is called a *run-on sentence*. A run-on sentence consists of two or more sentences incorrectly written as one. It is unclear where one idea ends and the next one begins. To correct a run-on sentence, read the sentence to yourself and notice where you naturally pause between ideas. The pause usually indicates where you should place punctuation.

Kinds of Complete Sentences: Declarative, Exclamatory, Imperative, and Interrogative

There are four kinds of complete sentences—*declarative sentences, exclamatory sentences, imperative sentences,* and *interrogative sentences*. Each kind of complete sentence ends in a particular punctuation mark. Using these four kinds of sentences and the correct end marks adds meaning to what you are writing.

Study the types of complete sentences and their examples in the chart below.

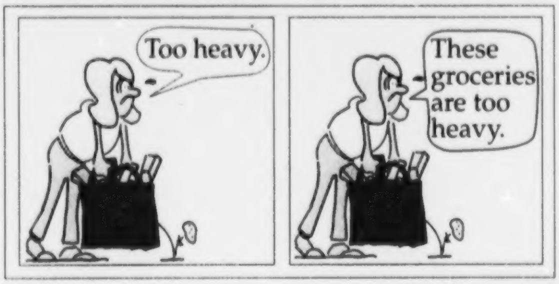
Types of Sentences		
Sentence Type	**Definition/Example**	**End Mark**
Declarative	A sentence which makes a statement. *I plan to study every night this week.*	.
Exclamatory	A sentence which expresses strong emotion. *Don't be a litterbug!*	!
Imperative	A sentence which gives an order. *Watch out for that car!*	. *or* !
Interrogative	A sentence which asks a question. *When will rehearsals for the play begin?*	?

Incomplete Sentences: Finish the Thought

The sentence that is missing some information or is *in*complete is a *sentence fragment*. For example, "The driver having a poor memory for directions." Fragments cannot stand alone because they are missing important information that the reader needs to make meaning from the sentence. Correct sentence fragments by adding the missing subject, verb, or both to complete the thought. For example, "The driver having a poor memory for directions had all directions handwritten by his friends."

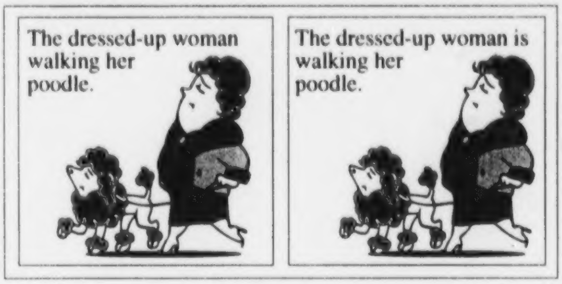
Correcting sentence fragments is part of revising and editing. In order to correct sentence fragments, you must be able to identify them and then rewrite them so they are complete thoughts. Ask yourself the following questions to help you identify and correct sentence fragments.

1. Does the sentence express a complete thought? If it does not, add the necessary words to make the thought complete.
2. Does the sentence have a subject? Do you know *who* or *what* is performing the action? If the sentence does not have a subject, insert one.
3. Does the sentence have a verb? Do you know what is the *action* or *state of being* of the subject? If the sentence does not have a verb, add one.


What's wrong with this statement? It is a sentence fragment because the subject and verb are missing.

One way to fix the sentence fragment could be...

Too heavy.
These groceries are too heavy.


What's wrong with this statement? It is a sentence fragment because the verb is missing.

One way to fix the sentence fragment could be...

The dressed-up woman walking her poodle.
The dressed-up woman is walking her poodle.

Correcting Run-on Sentences: Know When to Pause

There are four ways to correct run-on sentences. Here is an example of a run-on sentence and how it can be transformed into a complete sentence using each of the four ways.

Run-on sentence: School is closed there is a hurricane warning.

1. **You can make two (or more) sentences from the original run-on.** School is closed. There is a hurricane warning.
2. **You can use a semicolon.** School is closed; there is a hurricane warning.
3. **You can make a compound sentence using connecting words.** There is a hurricane warning, and school is closed.
4. **You can make a complex sentence using independent and dependent clauses.** *Because of the hurricane warning* (dependent clause), school is closed.

What's wrong with this statement?
The statement is a run-on sentence.

A lot of people think that bats are scary, bats are actually good for the environment because most bats go after insects not people, they are considered environmental bug catchers all bats are nocturnal some have large eyes adapted for night vision, while others use sonar.

One way to fix the run-on sentence could be...

A lot of people think that bats are scary; bats are actually good for the environment. Because most bats go after insects not people, they are considered environmental bug catchers. All bats are nocturnal. Some have large eyes adapted for night vision, while others use sonar.

Subject and Verb Agreement: Matching Plural and Singular

Most of us learn to speak English by copying what we hear at home. Because you learn to speak from listening to your family members or others, you might find yourself using words or phrases that others don't completely understand.

A local dialect might include mismatching the subject and verb of a sentence. You might have heard someone say, *"They was tired,"* instead of *"They were tired,"* or *"She don't know,"* instead of *"She doesn't know."* In order to make sure that your audience understands what you are saying, it is important to use language that will not be misunderstood by your readers.

One way you can make sure that what you are writing is not misunderstood by your audience is to follow the rule of subject and verb agreement. If the subject is singular, the verb must be singular. Additionally, if the subject is plural, the verb must be plural. This is known as *subject/verb agreement*.

In some sentences, you may find it difficult to tell if a subject is singular or plural, which in turn makes it difficult to make the verb agree. For example, read the following sentence:

The owner of the cars drives only one of them.

Is the subject the singular noun *owner* or the plural noun *cars*? The subject is *owner*—not the cars. Do not let the phrase or clause between the subject (owner) and its verb (drives) confuse you.

What is the subject in the following example?

Cars in the parking lot are not for sale.

The subject is the plural noun *cars*. It is the cars, *not* the parking lot, that are not for sale. In this example, the phrase *in the parking lot* simply modifies or describes cars.

It is fairly easy to determine that pronouns such as *I*, *he*, and *she* are singular, but what about the pronouns *anyone* or *few*? Study and remember the "Rules about Pronouns" below and "The 'S' Rule" on the following page.

Rules about Pronouns

1. A phrase that follows a subject does not change the number of the subject.
2. The following are singular pronouns and require singular verbs: *each, either, neither, one, no one, everybody, someone, anyone, everyone, nobody, somebody, everything*, and *anything*.
3. The following are plural pronouns and require plural verbs: *several, many, both*, and *few*.
4. The following are singular *or* plural pronouns depending on the sentence: *some, all, most, any*, and *none*.

   If these words refer to a singular noun, then they are also singular. For example—**Some** of the **pie** *was* still frozen.

   If the words refer to a plural noun, then they are also plural. For example—**Some** of the **pieces** of pie *were* still frozen.

The 'S' Rule

Most **verbs** ending in an *s* are **singular**.
Most **nouns** ending in an *s* are **plural**.

Therefore, if your *subject* and *verb* **both end in *s*** or **neither ends in *s***, you should **check their agreement**.

Singular noun—no s **Singular verb—with s**

1. The dog scratches at the door.
2. The dogs scratch at the door.

Plural noun—with s **Plural verb—no s**

Regular and Irregular Verbs: Forming Principal Parts

Verbs tell what the action is in a sentence and when the action happened. The action of a sentence can happen in the past, in the present, or in the future. These time frames are called the *tense* of a verb.

Verbs have four principle tenses.

Present	**Present Participle**	**Past**	**Past Participle**
laugh	laughing	laughed	have laughed
shout	shouting	shouted	have shouted
love	loving	loved	have loved

All the verbs above are regular. The past tense of a regular verb is made by adding ***-ed*** to the basic (present) form. The past participle of a verb is made by adding -***ed*** to the verb itself and then pairing it up with *have*, *has*, or *had*.

The cheerleaders **shout**. (present)

The cheerleaders are **shouting**. (present participle)

The cheerleaders **shouted**. (past)

The cheerleaders **have shouted**. (past participle)

Irregular verbs do not follow this rule. The best way to learn and spell irregular verbs is to memorize them. Study the "Principal Parts of Irregular Verbs" chart below.

Principal Parts of Irregular Verbs

Present	Past	Past Participle	Present	Past	Past Participle
be	was	been	**lose**	lost	lost
become	became	become	**make**	made	made
begin	began	begun	**mean**	meant	meant
blow	blew	blown	**meet**	met	met
break	broke	broken	**pay**	paid	paid
bring	brought	brought	**put**	put	put
buy	bought	bought	**read**	read	read
catch	caught	caught	**ride**	rode	ridden
come	came	come	**ring**	rang	rung
cost	cost	cost	**run**	ran	run
do	did	done	**say**	said	said
drink	drank	drunk	**see**	saw	seen
drive	drove	driven	**sell**	sold	sold
eat	ate	eaten	**send**	sent	sent
fall	fell	fallen	**shake**	shook	shaken
feel	felt	felt	**shoot**	shot	shot
fight	fought	fought	**shut**	shut	shut
find	found	found	**sing**	sang	sung
fly	flew	flown	**sit**	sat	sat
forget	forgot	forgotten	**sleep**	slept	slept
get	got	gotten	**speak**	spoke	spoken
give	gave	given	**spend**	spent	spent
go	went	gone	**stand**	stood	stood
grow	grew	grown	**steal**	stole	stolen
have	had	had	**sweep**	swept	swept
hear	heard	heard	**take**	took	taken
hold	held	held	**teach**	taught	taught
hurt	hurt	hurt	**tell**	told	told
keep	kept	kept	**think**	thought	thought
know	knew	known	**throw**	threw	thrown
lay	laid	laid	**understand**	understood	understood
leave	left	left	**wear**	wore	worn
lend	lent	lent	**win**	won	won
lie	lay	lain	**write**	wrote	written

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Nouns: Plural or Singular?

A *noun* is a word that names a person, a place, a thing, or an idea. Writers use nouns to describe the details of lives as well as the hopes, fears, and ideals of generations. A *common noun* is the general name of a person, place, thing, or idea. A *proper noun* is the name of a particular person, place, thing, or idea.

Read this sentence that includes common nouns.

> While walking along the street, the boy was eating a candy bar.

Read the same sentence in which the common nouns have been replaced with proper nouns.

> While walking along Park Street, Juan Rivera was eating a Snickers Bar.

Compound nouns are made up of two or more words joined together. The words may be hyphenated, joined together, or written separately. *Runner-up, brother-in-law, track meet, brake lining*, and *brainpower* are all compound nouns.

Collective nouns are singular nouns that name a group. *Class, herd, congregation, chorus*, and *team* are all collective nouns.

All of these nouns—common, proper, compound, and collective—can be singular or plural depending on their meaning in a sentence. Plurals are formed in various ways. Typically, we add *s* or *es* to the ends of nouns to make them plural. However, some plurals are formed by changing the spelling of the noun, while still others may remain exactly the same as the singular form.

Study the rules for forming plurals of nouns in the chart below.

Rules of Pluralization

To make a noun plural…

add *s* to most nouns.	*car*	*cars*
add *es* to nouns ending in *s, sh, ch, x,* and *z.*	*branch*	*branches*
change the *y* to *i* and add *es* to nouns ending in a consonant followed by a *y.*	*pony*	*ponies*
add *s* to nouns ending in a vowel followed by a *y.*	*boy*	*boys*
add *s* to nouns ending in *f* or *ff.*	*chief* *puff*	*chiefs* *puffs*
change the *f* to *v* and add *es* to nouns ending in *fe* or *lf.*	*knife* *wolf*	*knives* *wolves*
add *s* to nouns ending in a vowel followed by *o.*	*rodeo*	*rodeos*
add *es* to nouns ending in a consonant followed by *o.*	*tomato*	*tomatoes*
change the basic spelling of certain words.	*ox*	*oxen*
spell certain words the same way in singular and plural form.	*deer*	***deer***
add *s* or *es* following appropriate rules, if the number is spelled out.	*three*	*threes*
add *s* or *es* to compound nouns to make compound nouns plural.	*leftover* *eyelash*	*leftovers* *eyelashes*
add *s* to the noun and leave the modifier in hyphenated compound nouns unchanged.	*son-in-law* *runner-up*	*sons-in-law* *runners-up*

Noun and Pronoun Agreement: Matching Case, Gender, and Number

A pronoun is a word that takes the place of a noun or even another pronoun. Pronouns allow you to avoid unnecessary repetitions when you write or speak. Consider the following examples:

(a) The *girl* knew *she* could win the top prize.
(b) The *girls* knew *they* could win the top prize.

In sentence (a), the word *she* is a pronoun. It stands in for the noun, *girl*. Both are singular. In sentence (b), the word *they* is a pronoun. It stands in for the noun, *girls*. Both are plural. The noun to which a pronoun refers is called an *antecedent*. In the examples above, the antecedents are *girl* and *girls*. Wherever you use a noun (antecedent) and pronoun, they must match. This is called *noun and pronoun agreement* or *pronoun-antecedent agreement*.

Imagine you are reading and you find this sentence: "The *students* wished *she* had studied longer for the test." You would be left to wonder where the *she* in this sentence came from or where *she* belongs. You would know *she* could not be the students—because there are many *students* but only one *she*. When a noun and pronoun do not agree, the reader is left a little confused.

Pronouns must match their antecedents in case, gender, and number.

Case refers to the way a pronoun is used in a sentence.

- A pronoun can be used as a subject:
  She has always wanted to be a race car driver.
- A pronoun can be used as an object:
  Being a race car driver has always appealed to *her*.
- A pronoun can be used as a possessive:
  Her desire to be a race car driver is great.

Gender refers to the sexual category of a noun or proper noun.

- Pronouns that refer to masculine antecedents must also be masculine:

  Jorge would like to become a landscape artist. *He* has been working with his uncle every summer.

  That *man* would like for someone to help *him*.

  Jorge knows *he* still has much to learn.

- Pronouns that refer to feminine antecedents must also be feminine:

  Regina is one of the best artists in the class. *She* loves to draw and paint.

  That *girl* is bringing some friends with *her*.

  Regina believes *she* can design a new mural.

- Pronouns that refer to antecedents of neither sex must also be neuter:

  The *car* is not running. *It* needs a new transmission.

  The *bird* is looking for *its* nest.

Number refers to whether the noun is singular (for example, *the boy* or *the table*) or plural (for example, *the boys* or *the tables*).

- Pronouns that refer to singular antecedents must also be singular:

  Take the *exam* and do *it* at home.

- Pronouns that refer to plural antecedents must also be plural:

  Take the *exams* and do *them* at home.

- Some words seem to be both singular and plural. They are *each, either, neither, one, everyone, everybody, no one, nobody, anyone, anybody, someone*, and *somebody*. When referring to these antecedents, use a singular pronoun such as *he, him, his, she, her, hers, it, its*:

  Each person should do his homework.

  Everybody can bring a snack with *her* to the picnic.

- When two singular antecedents are joined by *or* or *nor*, the pronoun should be singular:

  Either Jill or Felicia will give a speech *she* has written.

  Neither Robbie *nor* Daniel has a job *he* wants to do.

- When two or more antecedents are joined by *and*, the pronoun should be plural:

  Jill *and* Felicia have prepared well for class. *They* both plan to give a speech on economics.

  Robbie *and* Daniel have decided to go into business for *themselves*.

Possessives: Showing Ownership

Possessives are used to show ownership or relationship. For example, the clause, *That is the girl's car,* shows that the car is owned by the girl. Possessives are also used to show the relationship between one thing and another. For example, the question, *Who is performing in this evening's program?,* asks a question about the program that is being presented today. Possessives are shown by an apostrophe and an *s*, or in some cases, by just adding an apostrophe:

the dancer's shoes (one dancer)

the dancers' shoes (more than one dancer)

the children's bus (children)

the teachers' lounge (more than one teacher)

In most cases, it is easy to tell whether a word should be made possessive, as in the examples above. However, some cases are more difficult. Would you add an apostrophe to the word *days* in the phrase *a days work*? If you are uncertain, simply rewrite the phrase using the word *of*: *the work of a day*. If the *of* fits, then use an apostrophe: *a day's work*.

Study the rules for forming possessives in the chart below.

Rules for Forming Possessives

▶ To form the possessive of a singular noun, simply add an *apostrophe* and an *s*.

the notebook that belongs to Brita → Brita's notebook
the cat that belongs to the boy → the boy's cat
the eyes that belong to the monster → the monster's eyes

▶ To form the possessive of a plural noun ending in *s*, simply add an *apostrophe*.

the manes that belong to the horses → the horses' manes
the discoveries that belong to the students → the students' discoveries

▶ To form the possessive of a plural noun that does not end in *s*, simply add an apostrophe and an *s*.

the clubhouse that belongs to the children → the children's clubhouse
the antiques that belong to the men → the men's antiques

Pronouns present a special case. The possessive case of a pronoun is not formed by adding an apostrophe or an *s*. Study the chart below.

Pronoun	---------▶	**Possessive**
I	---------▶	**my, mine**
you	---------▶	**your, yours**
he	---------▶	**his**
she	---------▶	**her, hers**
it	---------▶	**its (not "it's," which means *it is*)**
we	---------▶	**our, ours**
they	---------▶	**their, theirs**
who	---------▶	**whose**

Capitalization: Rules of Upper Case

Capital letters are used for two main reasons. First, they are used to signal the beginning of a sentence or quote. Second, they are used to signal words that refer to some particular person, place, or thing rather than to a general class. Custom also determines the use of capital letters. Study the chart below and the one on the following page for the rules of capitalization.

RULES OF CAPITALIZATION

Always capitalize...

the first word of every sentence.	The coffee grounds were in my cup.
a person's name and any initials.	John F. Kennedy
titles of people.	Dr. Jones, Mrs. Fisher
***I* and *O* when they are used as words.**	It's the duck that I saw. "Exult O shores! and ring O bells!"
days of the week and months of the year.	Tuesday, March
religions, creeds, denominations, names applied to the Bible and its parts, other sacred books, and nouns and pronouns referring to a deity.	Christianity, Old Testament, God, the Almighty
countries, nationalities, races, and languages.	Spain, Spaniards, Spanish, Spanish rice, English
names of specific cities, states, avenues, streets, routes, and other geographical and place names.	North America, Atlanta, Chicago, Route 66
names of special organizations—government, businesses, schools, professional, and social.	Amtrak, the Jaycees, Sears, Sandalwood High School
names of special buildings and other man-made structures, ships, and planes.	Southpoint Mall, the *Titanic*, the Gulf Life Building
brand or trade names.	Goodyear tires, Kleenex, General Electric
holidays, special or famous events, historical periods or eras, and famous documents.	Labor Day, the Boston Tea Party, the Gold Rush, the Declaration of Independence
the first word and all important words in the title of a book, magazine, movie, television show, and songs.	*Family Circle, Home Alone, General Hospital,* "America, the Beautiful"
words that come from names that are capitalized.	San Francisco, San Franciscan
the first word of quoted sentences.	Tom said, "We won the game!"

MORE RULES OF CAPITALIZATION

Do *not* capitalize…

the name of a school subject, *unless* it is the name of a specific course or language.	My favorite science course is Biology 101. Sue made low grades in algebra, history, and French.
the names of seasons or directions.	The flowers are lovely in the spring. Turn west after you pass the bank.
the name of trees, fruits, vegetables, birds, or flowers.	roses, robins, oak, mahogany, corn
the names of games or sports, *unless* the name is a trademark.	Tables were arranged for checkers, Scrabble, Monopoly, bridge, and dominoes. Our football team went to see the Dolphins in the playoff.
the name of a disease, *unless* it is named for a person, and then *do not* capitalize the word *disease*.	measles, pneumonia, Hodgkin's disease
the names of musical instruments.	violin, drums, Baldwin piano

Punctuation: Make the Meaning Clear

The purpose of punctuation is to make clear the meaning of what you write. When you speak, the sound of your voice, the rise and fall of your tone of voice, your pauses and hesitations—all serve as a kind of punctuation to indicate precisely what you mean. Even your body plays a part in the unwritten punctuation. In written language, there are none of these hints. The reader needs a type of sign to make sense of your writing. Where should the reader stop, pause, or read your sentence as a question rather than as a command?

We use punctuation to help make our writing clearer and easier to understand. Read the examples below.

Let's drive James.

Now look at this sentence.

Let's drive, James.

Can you see the difference that one comma makes? Was *James to be driven*? Or was *James being invited to drive*? Without the comma in the second example, the reader might think that James was going to be driven. Commas and other punctuation marks help the reader understand what is written.

Study the "Rules of Punctuation" below.

Rules of Punctuation

Punctuation Mark	Rules	Examples
Apostrophe ’	1. Apostrophes are used to show possession or ownership. 2. Apostrophes are used to form contractions (they go where the missing letter would have been). 3. Apostrophes are used to form plurals of letters, numbers, and symbols.	Joel's sneakers women's clothes it's can't you've p's and q's
Quotation Marks “ ”	1. Quotation marks are used to show the beginning and end of a direct quotation or a person's exact words. 2. Quotation marks are used to enclose the titles of magazine articles, chapters, short stories, essays, poems, short pieces of music, and single episodes of a TV series.	"You can learn punctuation," said the teacher. "The Masque of the Red Death" "The Enemy" "Stairway to Heaven"
Comma ,	1. Commas are used to separate items in a series. 2. Commas are used to separate two or more adjectives before a noun. 3. Commas are used before the conjunctions *for, and, nor, but, or, yet,* or *so* when they join independent clauses. (A mnemonic device to remember the words is ***fan boys,**** standing for the first letter of each of the conjunctions listed above.) 4. Commas are used to set off the name of a person spoken to directly or an introductory word. 5. Commas are used to set aside a descriptive phrase which is not essential to the sentence. 6. Commas are used to separate items in dates and addresses. 7. Commas are used after the greeting and close of a friendly letter.	Lindsay forgot her pencil, paper, and textbook. She is smart, kind, and cheerful. School was awesome, for I had biology. James, can you lend me a quarter? Yes, I can help. Spike, my naughty puppy, ate my sandals. I was born in Tallahassee, Florida, on April 30, 1977. Dear Mom, Love, Max
Semicolon ;	1. Semicolons are used between independent clauses **not** joined by *for, and, nor, but, or, yet,* or *so.* (***fan boys****)	Stretch your mind every day; you'll never regret it.
Colon :	1. Colons are used before a list of items (unless there is a verb right before the list).	I enjoy many arts: music, painting, photography, and sculpture.
Underlining or Italics *Italics*	1. Underlining is used for the titles of books, magazines, works of art, ships, plays, movies, and TV series only when handwritten. 2. *Italics* are most often used in printed material or when using a computer for composition.	To Kill a Mocking Bird Newsweek Mona Lisa Titanic *Romeo and Juliet* *Star Wars* *The Oprah Winfrey Show*

*See *English IV Teacher's Guide* page 24.

Spelling: Write It Right!

Our English language owes its richness to the many words it has borrowed from different sources. The payment for this diversity is a wide variety in spelling and spelling rules.

Good spelling is expected of every writer. Spelling mistakes are certain to jolt your readers and may even prejudice them against what you have to say. In job or college applications, poor spelling can have even more serious outcomes.

You may find that you make the same spelling mistakes over and over again. If this is the case, you might find it helpful to keep a notebook of your personal writing mistakes. Record commonly made mistakes in your notebook and refer to them while you are proofreading. An example is given below. The mistakes used in the example are common ones.

Mistakes	**Corrections**
alot	a lot
quite vs. quiet	*quite* means "to an extreme" *quiet* means "silent"
to vs. too	*too* means "also" or "more than enough"
Febuary	February
Wensday	Wednesday
its vs. it's	*it's* is short for "it is" *its* is possessive
there vs. they're	*they're* is short for "they are"
whose vs. who's	*who's* is short for "who is"
your vs. you're	*you're* is short for "you are"
knowlege	knowledge
necesary	necessary
truely	truly
enviroment	environment

Spelling Rules and the Exceptions

Learning to spell requires us to memorize the sequence of letters in a word. Some sequences are more difficult to remember than others. And the English language has many exceptions to the rules—letter combinations have different sounds in different words. For example, ***ou*** has one pronunciation in tr***ou***ble, another in c***ou***ld, another in cl***ou***d, and still another in th***ou***gh. This makes it difficult to generalize our information—using what we know to spell other words without having to resort to the dictionary. When we have access to specific spelling rules, either in our heads or on a handy chart, we can learn to generalize and improve our spelling skills. The following charts of spelling rules are good references and will help you to improve your spelling skills. However, when in doubt, check a dictionary or spell checker. (Caution when using a spell checker: the word may be spelled correctly, but it's the incorrect word.)

Rules of Spelling

Write *ie*, except after *c* or when sounded like *a*, as in *neighbor* and *weight*.

	i before e		*except after* **c** *or when sounded like* **a**	
Examples	believe	field	receive	eight
	thief	brief	receipt	reign
	achieve	shriek	conceit	freight
			ceiling	vein

Exceptions	their	height	science	weird	neither
	seize	leisure	conscious	foreign	counterfeit

Only one English word ends in *-sede*, only three words end in *-ceed*, all other "seed" words end in *-cede*.

	-sede	***-ceed***	***-cede***	
Examples	supersede	succeed	precede	accede
		exceed	recede	secede
		proceed	concede	intercede

When a prefix is added to a word, the spelling of the word itself remains the same.

Examples

il + literate = illiterate
in + numerable = innumerable
im + mortal = immortal
un + certain = uncertain
dis + approve = disapprove
mis + step = misstep
re + organize = reorganize
over + rule = overrule

When the suffixes *-ness* and *-ly* are added to a word, the spelling of the word itself is not changed.

Examples

sure + ly = surely
real + ly = really
usual + ly = usually

useful + ness = usefulness
polite + ness = politeness
stubborn + ness = stubbornness

Exceptions

y to i – empty = emptiness easy = easily
true and due – true = truly due = duly

More Rules of Spelling

Drop the final *e* before a suffix beginning with a vowel.

Examples

share + ing = sharing
hope + ing = hoping
care + ing = caring
love + able = lovable
fame + ous = famous
imagine + ary = imaginary
admire + ation = admiration
force + ible = forcible

Exceptions

mile + age = mileage
singe + ing = singeing
peace + able = peaceable
dye + ing = dyeing
change + able = changeable
advantage + ous = advantageous

Keep the final *e* before a suffix beginning with a consonant.

Examples

nine + ty = ninety
hope + less = hopeless
sure + ly = surely
care + ful = careful
use + less = useless
pave + ment = pavement

Exceptions

whole + ly = wholly
due + ly = duly
true + ly = truly
nine + th = ninth
awe + ful = awful
judge + ment = judgment

Words ending in *y* preceded by a consonant, change the *y* to *i* before any suffix not beginning with *i*.

Examples

fifty + eth = fiftieth
lazy + ness = laziness
worry + ed = worried
mystery + ous = mysterious

Exceptions

one syllable words
shy + ness = shyness
spry + ly = spryly
sky + ward = skyward

Double the final consonant before a suffix that begins with a vowel if both of the following conditions exist: 1) the word has only one syllable or is accented on the last syllable, and 2) the word ends in a single consonant preceded by a single vowel.

Examples

drop + ing = dropping
plan + ed = planned
sit + ing = sitting
occur + ence = occurrence
propel + er = propeller
control + ed = controlled

Exceptions

box + ing = boxing
appear + ance = appearance
tunnel + ing = tunneling
travel + er = traveler

Proofreading Your Work: The Last Step

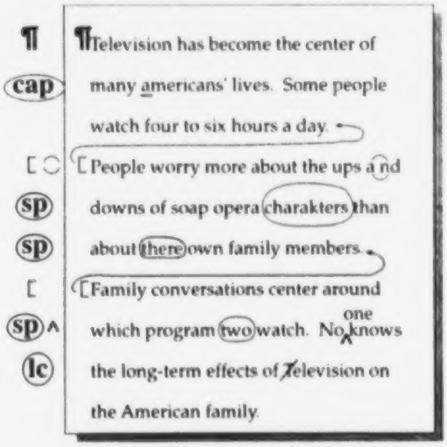
After you have finished revising and editing your research paper and are satisfied with its overall quality, you are ready to prepare a final version of it—to proofread. Proofreading is when you check your work for misspellings, typing or word processing mistakes, omitted words, and any other problems you have not yet caught.

Use the techniques below when you proof your writing.

Proofreading Tips

1. Say each word slowly and aloud. Don't rush through your proofreading or you will read what you think you wrote rather than what is actually on the paper.
2. Keep a list of your common spelling mistakes. Glance at these before you proofread and then double-check these words when they appear.
3. Read backwards to check your spelling. Start at the end of your report or paragraph and read to the beginning. This will force you to look at each word. Study the examples below.

Use these professional copyediting symbols as you proofread your writing. Use them for every piece of writing you do or when you are editing someone else's work.



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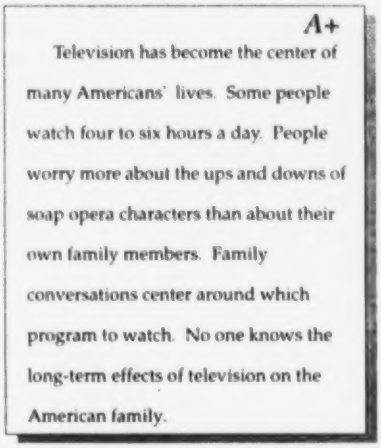
¶Television has become the center of many americans' lives. Some people watch four to six hours a day.
[People worry more about the ups a nd downs of soap opera charakters than about there own family members.
[Family conversations center around which program two watch. No one knows the long-term effects of Television on the American family.

Before Editing and Proofing



Television has become the center of many Americans' lives. Some people watch four to six hours a day. People worry more about the ups and downs of soap opera characters than about their own family members. Family conversations center around which program to watch. No one knows the long-term effects of television on the American family.

After Editing and Proofing

BEST COPY AVAILABLE

Copyediting Symbols

Type of Correction Needed	Margin Mark	Editor's Mark
Insert missing item	^	Proofre$\overset{a}{\wedge}$ding is fun.
Insert space	#	Proofreading$\overset{\#}{\wedge}$is fun.
Insert period	⊙	Proofreading is fun⊙
Delete	ℊ	Proofreading$\cancel{s}$ is fun.
Close up extra space	⁀‿	P⁀‿roofreading is fun.
Make lowercase	(lc)	Proofreading is $\cancel{F}$un.
Capitalize	(cap)	$\underline{p}$roofreading is fun.
Use italics	(ital)	$\underline{\text{Proofreading is fun.}}$
Underline	(underline)	$\underline{\underline{\text{Proofreading is fun.}}}$
Transpose	(tr)	Proofreading fun is.
Don't abbreviate	(wo)	The class is 3 credit (hrs.)
Abbreviate	(abbr)	The stool is 3.5 (feet) high.
Check spelling	(sp)	(Proofreeding)
Leave it as it was; ignore editing marks which appear above the dots	stet	The stool is $\overset{4}{\cancel{3.5}}$ feet high.
Enclose in quotation marks	❝ ❞	❝Proofreading is fun,❞ she said.
Enclose in parentheses	parens	This (proofreading) is fun.
Center	][	]Proofreading is fun.[
Move left	[	[Proofreading is fun.
Move right	]	]Proofreading is fun.
Fix this sentence fragment	(frag)	(Because the stool is 3.5' high.)
Equalize spacing	(spacing)	Proofreading ⁀is ‿ fun.

Editing Tips

1. **Wait a while before you edit** to get some distance from the content.

2. **Reread the writing as if it were someone else's.** We tend to be overly critical of our own work.

3. **Identify strong aspects of the writing.** It is important to acknowledge what you're good at, as well as what you need help with.

4. **Ask questions** if you're not sure whether you've made a mistake. Even if you were right, you'll feel more confident the next time.

5. **Read your writing aloud.** Hearing your words helps you identify mistakes you might overlook reading silently.

6. **Point to your words as you read them.** This will help you read what is actually there, instead of what you think is there.

7. **Write clear copies for yourself** and your other proofreaders. A paper covered with corrections is hard to proofread.

8. **Read for one type of error at a time**—spelling, sentence structure, or grammar.

9. **Keep a record in a notebook of your common mistakes** and how to correct them.

10. **Use all of the tools available to help you edit**—spell checkers and grammar checkers, dictionaries, knowledgeable people, etc.

Application

Write one more **draft** *of your paper. Complete the following checklist as you* **revise, edit,** *and* **proofread** *your comparison and contrast paper.*

Revision Checklist

Category	Yes	No
Content		
1. Is there a main idea or claim in each paragraph?		
2. Do all the sentences relate to the main idea?		
3. Is there information in the paragraph that is unnecessary?		
4. Are specific details used to support the main idea?		
5. Is the writing organized?		
Style		
1. Are your words too general or vague?		
2. Are your sentences varied and interesting?		
Mechanics		
1. Are there spelling errors?		
2. Are there grammar or usage errors?		
3. Are there capitalization errors?		
4. Are there punctuation errors?		
Appearance		
1. Is there proper spacing between sentences, paragraphs, and sections?		
2. Are the paragraphs indented correctly?		
3. Is the handwriting or word processing neat and easy to read?		
4. Are there any unnecessary marks on the page?		
5. Are the margins correct?		

Résumés: Putting Your Best Self on Paper

A **résumé** is a written document of your education, skills, and work experience. Prospective employers need to know your qualifications, and they need to find this information quickly and easily. Your résumé should be clear and easy to read. The information is given in phrases rather than in complete sentences. Your résumé identifies those aspects of your life that matter in the workplace.

Each résumé will be different, but most of them contain the following information:

- personal data (name, address, phone number, and e-mail address if you have one)
- your objective (the kind of work you'd like to do)
- your education (any diplomas, special training courses)
- your work experience
- your skills

Education and work experience are usually listed in chronological order, beginning with the most recent.

In addition to the above listings, at the top of your résumé, write the word résumé using a capital letter. At the bottom, write that references are available upon request, but do not include names of references. When selecting references, choose people who can honestly and fully describe your qualifications. Be sure to have a list, complete with phone numbers and addresses, ready before your interview.

There are many other résumé styles. It is a good idea to look at several before writing your own résumé. On the following page is one example of how to write a résumé.

Read the sample résumé below.

mail résumé today!

Résumé

Robert Sheffield
411 Redwood Drive
Orlando, Florida 33333
(407) 555-1212

- Objective: Position as a Staff Assistant in Parks and Recreation with eventual promotion to Park Manager.
- Skills: Swimming, coaching, working with people of all ages.
- Education: 1996-1999, Central Florida High School, Orlando, Florida. Swim Team, came in first place in 1998 and 1999 Statewide Tournaments in two events.
- Experience: 1998, Assistant Coach, Junior Varsity Team. Summer, 1998, Senior Camp Counselor, YMCA Camps of America, Orlando, Florida. Worked with teenagers ages 12 to 16 on improving swimming, canoeing and water safety skills. Also taught archery and coordinated Parents' Day Event.

  Summer, 1997, Junior Camp Counselor, YMCA Camps of America, Orlando. Worked with children ages 8 to 12 in swimming, canoeing and water safety.
- References available on request.

Application

Write a **résumé** *that accurately reflects your skills, education, and work experience. It must be typed.*

Cover Letters: The Art of Introduction

When you mail or fax in your résumé or even if you drop it off in person to a prospective employer, you will need to include a **cover letter**. The cover letter explains why you are submitting your résumé. Perhaps you saw an advertisement in the paper, or perhaps a friend told you about the position.

A cover letter gives you the opportunity to introduce yourself and your résumé. It should be typed or written on a word processor using a standard font and printed on good quality paper. The style of the letter should be formal and businesslike with no grammatical mistakes. Most importantly, the cover letter should be brief and to the point.

Cover Letter Check List

√ **return address** (right-hand corner)
√ **name** (or title), **company name**, and the **address** of the person
√ **salutation** (Dear Mr. Jones: or Dear Sir or Madam:)
√ **body of letter** (brief and to the point)
√ **close of letter** (Sincerely,)

Be sure to put your return address in the right-hand corner of the letter about 10 spaces from the top of the page. Then five spaces down on the left-hand side, you should type the name (or title), company name, and the address of the person to whom you are writing if you know the name of that person. If not, then use the appropriate title, for instance "Personnel Director."

Most business letters begin with the standard salutation, "Dear Mr. Jones:" or "Dear Sir or Madam:." Note that the proper punctuation for a salutation is a colon. Then the body of the letter will be written in block style, that is with no indentations for paragraphs. Instead, double space between paragraphs.

The first paragraph of your letter should state your motivation for writing the letter, in other words, what is the exact job for which you are applying and how did you learn about the job. The first paragraph should also say what you have to offer the company.

In the second paragraph, your cover letter should briefly summarize the highlights of your résumé. You should also take the opportunity to add those qualities that would not be included in your résumé but would make you a good employee, for instance, enthusiasm for your work, the ability to meet deadlines, or a statement of your future goals.

You may add a third paragraph which goes into more detail than the second one and offers an amplification of your background and experience. This experience may come from work you have done at school or in the community, and describe any special honors you have received, your scholastic record, or anything that will help show your best qualities.

Your final paragraph serves as a summary statement to your cover letter. It tells the potential employer what you have enclosed and how he or she may get further information. It also opens the door for an interview.

The Body of the Letter	
Paragraph #1:	state your motivation for writing the letter and what you have to offer the company
Paragraph #2:	briefly summarize the highlights of your resume, noting the qualities that would make you a good employee
Paragraph #3:	more detail than second paragraph and offer an amplification of your background and experience

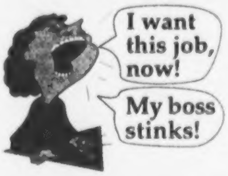
Be sure to close your letter with the word "Sincerely" followed by a comma, and then type your name, leaving three lines for your signature above your name.

There are a few things you should avoid when writing a cover letter.

Don't...

- include a picture of yourself unless asked for one.

- include the name of someone as a reference unless that person gives permission.

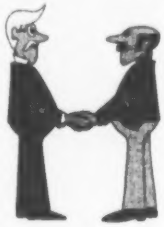

I want this job, now!
My boss stinks!

- be too aggressive.
- make any negative comments about a past or current employer.

There are also a few things you should keep in mind.

Do...

- type your letter on white or light-colored paper and use black ink.
- review your paper for correct spelling and grammar.
- proofread for typographical errors.
- be positive, honest, and natural.
- read your letter aloud.



Read the sample cover letter below.

411 Redwood Drive
Orlando FL 33333
June 18, 1998

Ms. Dale Rogers
Recreation Manager,
Parks and Recreation
2222 Playing Avenue
Orlando FL 33333

Dear Ms. Rogers:

I read your advertisement for an Assistant Swimming Coach in the *Orlando Sentinel*, and I would like to be considered for the job. I have recently graduated from Central Florida High School where I was the captain of the swim team this past year and a member of the swim team for two years before that.

I have worked with swimmers of all ages and at many different skill levels, including serving as assistant coach for our Junior Varsity Team at Central Florida High School. As you can see from my resume, I have worked the past two summers at YMCA Camps of America. Because I enjoy swimming and coaching, I bring enthusiasm to my work. This enthusiasm helps my students have fun, as well as learn how to be good swimmers.

In addition to my experience as an assistant coach and as a swimmer, I have taken two safety courses from the Red Cross. I am planning to complete a more advanced course this year. I plan to have a career in public recreation, and health and safety are important to me.

I am enclosing my resume for your reference. I would appreciate the opportunity to meet with you and discuss the position with your department. I will also provide any more information that you may need.

Sincerely,

Robert Sheffield

Robert Sheffield

Application

Based on your **comparison** *and* **contrast** *paper, select a firm or employer for whom you would like to work someday. Write a* **cover letter** *to accompany your résumé.*

College Application Essays: Showing and Telling Who You Are

Many colleges and universities require an essay as part of the application process. The essay allows you to present a side of yourself that is impossible to do with test scores and in application forms. The best college-entrance essays are well written, natural, and interesting.

Here are some rules to follow when writing a college-entrance essay:

1. If a topic is provided, make sure you address it. If a topic is not provided, pick something that is interesting and meaningful to you. Be genuine. Do not try to "wow" the reader with what you think they want to hear. Let your personality shine through your essay. Do not simply list what is already on your application.

2. Show yourself in the best possible light without being pretentious or boastful. Pretentious essays are those that may have a lot of difficult words when ordinary words would do. Pretentious writers "pretend" to be something they're not. You can, however, still show the very best side of yourself by using specific words, rather than vague words, and providing examples and facts to back up your claims.

3. Choose a topic that really interests you. If you are excited about a topic, then your reader will most likely also find it interesting or exciting. Sometimes people think that what they do or the activities they enjoy are not interesting to other people, but usually just the opposite is true. Each person has special talents and interests that are unique to him or her. Quite often, we know a lot about certain things. If you choose a topic about which you are well informed, then you will have ample details to make the essay a good one.

4. Remember what you have learned from all your previous essay writing assignments. Have a good, clear thesis. Each paragraph should have a topic sentence and detail sentences which pertain to the topic sentence. The concluding paragraph should both summarize your main points and present one new perspective on your topic.

Practice

Read the following **essay** *written by a Florida college student. Underline the topic sentences. Then write a paragraph* **summarizing** *the essay and another paragraph stating why it would make an effective application essay.*

The Joy of Reading

by Tracey Gustafson

I love to read. I always have. From the time I picked up my first Jane and Spot book in the first grade, reading has been a huge part of my life. For me reading was a positive experience. When recess was rained out, I was the kid who preferred reading to drawing pictures or playing board games. Assigned summer reading was never a problem for me. I read all of the books within the first month of the break.

The older I get, the more I enjoy reading. Sometimes I feel like an addict who can't get enough. This is obvious by the stacks of books that surround me in my room. On Saturdays, I will spend hours browsing through the bookstore, looking at all sorts of books. Every year my wish list has at least 10 different titles on it. And I always have a book with me in case of long lines or an overcrowded parking garage. I will read anything once, and if I like it, there is no telling how many times I will read it.

I sometimes wonder if this could be an inherited trait. My mother, father, and sister all share this love for reading. My mother reads classics. She's read everything written by Jane Austen and Willa Cather. You'll never see my dad sitting around, watching television. Instead, he's reading the paper or a *Sports Illustrated* or *Time* magazine. My sister is like me. She reads any and everything. The only exception is my younger brother, who cringes at suggested readings and prays each semester that all assigned reading has already been turned into a movie.

My brother is a perfect example of people I can't understand. He and his roommate think that reading is boring, pointless, and time consuming. I have never been able to comprehend other people's lack of interest in the written word. I have known English majors who groaned at assigned readings. I have known people who could spend hours discussing global warming, but whose eyes have never skimmed the pages of a best seller. I don't expect everyone to have a love for Shakespeare or Hemingway. But I think anyone can benefit by reading something, even if it's only comic books or supermarket romances. Reading helps to exercise the imagination and provides entertainment.

I read everything from cheesy romance novels to books on business, exercise, and dream interpretation. I like fiction and nonfiction, literary articles, and entertainment magazines. I belong to book clubs, discussion groups, and I even participate in Oprah's book club. I applaud Oprah for being able to convince people that reading is enjoyable.

For most of us, reading is just something that is part of our lives. We read the paper. We read a recipe in a cookbook. We learn how to do something new. We never stop to think of the advantages we are given by simply being able to read a book or write a letter.

Unfortunately, for some people reading is a struggle. Their low reading ability is an obstacle to success. According to the National Institute for Literacy, more than 20 percent of adults read at or below a fifth-grade level. This is far below the level needed to earn a living wage. Most of this 20 percent did not complete a high school education. Without high school diplomas, workers will earn about $452 a month, compared to the $1,829 a month those with a college degree can earn. Almost half of those with the lowest reading skills will live in poverty. When you read figures like those, you realize the gift you possess by being able to read.

The next time I sit in the waiting room for a dentist appointment or wait in line at the post office, I will pull out my latest paperback and feel thankful that I have this interesting pastime, which not only helps me get ahead in life but gives me joy any time and any place.

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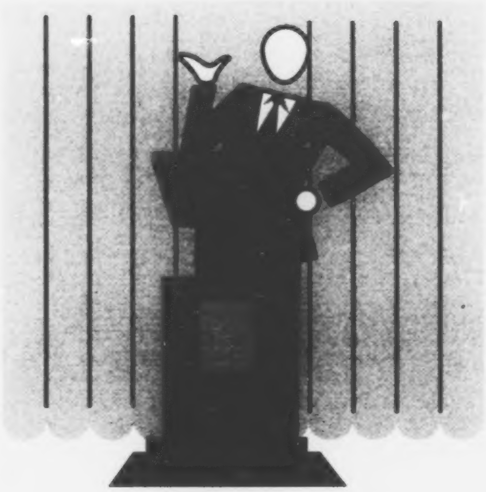
Application

Write a **sample essay** *of 300 to 500 words (or two typewritten double-spaced pages) for a college application. Write about something that you love to do. Write in a natural, conversational style, but do not use slang. Try to use vivid words and images.*

Application

Trade the **sample essays** *that you wrote for the college-essay application or the* **cover letter** *exercise with a classmate. Now* **proofread** *each other's papers for spelling, grammar, and typographical errors, using standard copy editing symbols.*

Unit 4: Listening, Viewing, Speaking—The Keys to Understanding



Unit 4: Listening, Viewing, Speaking—The Keys to Understanding

Overview

You use your listening skills in many situations: in class, at home with your family members, when you are watching television, or hearing your favorite music. Listening is a matter of directing your attention to certain sounds and not to others. Good listeners are able to focus on what they want or need to hear. Therefore, they increase their understanding.

Sometimes you only need to use your ears, but in other situations listening also involves seeing. When someone speaks to you, you watch her facial expressions and notice her body language. These visual cues help you to understand what is being said. In this unit, we will examine and review listening and viewing skills so that you can get the most out of any presentation.

You will also develop your speaking and presentation skills. You've been speaking for many years, but speaking in front of a group or in a formal situation may be a new experience for you. This unit will help you learn how to deliver a good oral presentation and also how to speak well in one-on-one situations.

Vocabulary

Study the vocabulary words and definitions below.

body language	the act of sending or receiving messages through gestures, facial expressions, or any other body movement or posture
enunciation	the clear and distinct voicing of words
inflection	the change in the *pitch* of the voice
oral presentation	a lecture or speech about a certain topic, often using visual aids
pitch	the highness or lowness of a spoken word (or any sound)
projection	speaking loud enough for everyone in the room to hear but without yelling
pronunciation	the act of saying words correctly, as they are listed in a dictionary's guide of how a word is spoken
quality	characteristics that make one voice different from another
rate	the speed at which words (or any sounds) are spoken; also called tempo

visual aids	pictures, charts, overhead transparencies, handouts, or other material used during an oral presentation
volume	the loudness or softness of a spoken word (or any sound)

Listening and Viewing: Effective Learning Tools

Whether you are planning to go on to college, a technical training school, or straight into the work force, listening may be your best tool for getting ahead.

In college and in other types of training, you will most likely listen to lectures and be involved in class discussions. If you are going into the work force, you will need to listen to your employer in order to know what to do, how to do it, and when to do it. If you are in sales or have your own business, you need to be able to listen to your customers to know exactly how you can be of service to them.

Many employers and companies require training and seminars for all their employees. If you listen and get the information right the first time, you will most likely be the employee whose name is on the top of the promotion list or the student who easily passes the test.

No matter what the learning situation entails, there are certain techniques for effective listening and clear understanding:

- Be quiet and attentive—this means looking at the speaker as he or she is speaking and not talking to others who are trying to listen.
- Take notes of important ideas, words, or phrases—you should not attempt to write the lecture or speech word for word, just those key words or phrases that will help you remember the concepts later.
- During the **oral presentation**, do not read material that is unrelated to the topic. In fact, material that is related to the topic should be quickly scanned and then saved for further review.
- Pay attention to the **body language** and facial expressions of the speaker. This can often clue you in to the speaker's feelings about the topic.
- Pay attention to any **visual aids** that the speaker uses. The visual aids may contain key words or phrases that you will want to jot down in your notebook.

- Wait until the speaker is done speaking before asking questions. (Unless you are specifically told otherwise.)
- Do not start packing up your briefcase or book bag before the presentation, lecture, or speech is finished. You may miss important information in those last few minutes and you will certainly annoy the speaker.

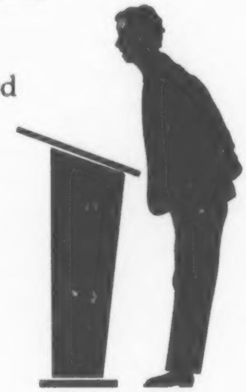
Techniques for Effective Listening and Clear Understanding

- be quiet and attentive
- take notes of important ideas, words, or phrases
- during the presentation, do not read material that is unrelated to the topic
- pay attention to the body language and facial expressions of the speaker
- pay attention to any visual aids that the speaker uses
- wait until the speaker is done speaking before asking questions
- do not start packing up your briefcase or book bag before the presentation, lecture, or speech is finished

After you have listened closely to the speech or lecture, take a few minutes to briefly review what you've heard. Read over any notes that you made, and answer the following questions:

1. What was the topic of the presentation?
2. What was the purpose of the presentation?
3. What was the speaker's attitude about the topic?
4. What sort of body language and facial expressions did the speaker use during the presentation?
5. What new information did you learn?
6. What questions do you now have about the topic?

Then, write a quick summary of the presentation in your own words. This will help to seal the information in your mind, and if you need to review the material for a test or for performance later on, you will have something to study.



Finally, if you enjoyed the presentation or if you learned something useful, it is almost always acceptable for you to express this to the speaker. You may also have one or two quick questions that could be answered personally, or the speaker may be able to direct you to finding more information on your own. If the speaker is unavailable to speak to you after the presentation, you may write him or her a note expressing your thanks and asking where you might find further information.

Practice

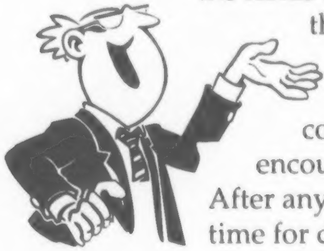
Choose an **oral presentation***—either from one of your classes or from a public forum. Attend the presentation, using your best listening skills.* **Answer the questions** *from page 200 and then* **write a one-paragraph summary** *in your own words of the presentation. Remember a summary is not a critique. You should simply state the key points of the presentation.*

Discussions: Sharing Your Good Ideas with Others

Discussion involves both listening and speaking. Discussions are the basis of a Democratic society. The Town Hall meeting, talk radio, classroom discussions, church and synagogue discussion groups, team management meetings, civic discussion groups—all these activities point to the importance of discovering what people think and feel about certain topics. Discussions offer the opportunity to share ideas and debate points of concern. Discussions help a group of separate individuals come together as one to resolve problems or to develop ideas.

You've probably been involved in many discussions—both informal and formal. Informal discussions are those you have with your friends and family members. Perhaps you and your friends have discussed your plans for the weekend. As you know, everyone's input is important. If you don't speak up, you might be doing something you'd rather not do. Likewise, if your friends don't voice their opinions, then you'll never know if your plans are in agreement with theirs until it's too late.

Formal discussions are also more effective if everyone involved gets a chance to state his or her opinion or ask a question. Formal discussions are the kinds of discussions that you have had in school. In the future you will continue to be involved in formal discussions whether in college, in your work or in your role as a member of the community. In all of these situations, you will encounter lectures, speeches, or information reviews. After any type of presentation, there is often a period of time for discussion or questions.



These guidelines will help you to be more effective in any discussion situation:

1. Be prepared. If reading material was given in advance of the discussion, be sure to read it carefully at least twice. Then summarize the reading material in your own words, and write down at least two comments or questions. If you are shy or uncomfortable in discussions, having your comments or questions already written will help you overcome this discomfort. Sometimes you can pass the written comments or questions directly to the

discussion leader. If you do not receive any reading material in advance of the discussion, be sure that you know the topic and seek out any information that you can prior to the discussion.

2. Be brief. Nothing spoils a good discussion quicker than someone who monopolizes or dominates the discussion. Say what you have to say and stay on the topic. You may have many funny or touching stories to tell, but a discussion is usually neither the time nor the place for them.

3. Listen to others carefully. Respond to others' comments or questions politely. Sometimes we get so caught up in our own thoughts and feelings about a topic that we don't listen to others. As a result, we often wind up asking questions that have already been answered or missing useful information.

4. Stay cool and calm. Sometimes discussions can get overheated. When people start shouting, then a discussion loses its constructive potential. It's a good idea to remind yourself that everyone is entitled to his or her own opinion. Make a point of allowing others to voice their opinions and acknowledge those parts of their opinion with which you are in agreement. Then calmly make your own points. If you find yourself getting emotional, try to channel that emotion into something constructive. Use it to support your own ideas rather than to tear down or attack the ideas of others.

5. Use appropriate body language. Body language is our way of communicating nonverbally. Gazing off in the distance shows others that you are not paying attention to the discussion. Arms crossed often indicates a closed attitude. However, looking attentively at other members of the discussion shows that you are involved in the discussion. Keeping your arms uncrossed indicates that you are willing to be open-minded.

6. When leading a discussion, be sure to keep the other participants on track. If the discussion begins to get sidetracked, gently bring the group back to the topic at hand as soon as you can. Try not to interrupt, but find a natural break in the flow of conversation.

The following chart will help you keep track of these good discussion techniques.

Techniques for Good Class Discussion Skills

Type	Technique	When Used	When Ignored
Body Language	**1. Look at the person speaking**	• Helps you to listen and concentrate • Lets the person speaking know that you are listening	• You may become distracted and lose concentration on the person speaking • Person speaking assumes you are
	2. Nod your head when you agree or understand	• Lets person speaking know how you feel and what you do or do not understand	• Person speaking will be unsure if you are following points
	3. Sit up and don't fidget	• Helps you to concentrate on what the person speaking is saying	• You may become tired • You may distract the person speaking and other listeners
Active Listening	**4. Take notes on main points**	• Helps you to follow the discussion and remember it later	• You may lose track of the main topic of the conversation and have trouble participating
	5. Allow the speaker to pause	• Helps you to review what has been said • Helps the speaker to feel relaxed	• You may be tempted to blurt out something irrelevant • Person speaking will feel rushed and uncomfortable
	6. Ask follow-up questions for further information	• Makes the subject clearer • Allows the person speaking to go over difficult issues again; reassures the person speaking of your comprehension • Encourages other people who are confused to ask questions	• Person speaking may mistakenly assume that you understand what's being said • Other listeners may feel alone in their confusion
	7. Ask open-ended questions *(questions that can't be answered yes or no)*	• Reveals and encourages the speaker to share his thoughts	• Person speaking will not receive any challenge or support to move beyond the original ideas of the presentation
Speaking	**8. Stay on the subject**	• Allows you to discuss the subject in depth	• You may turn the spotlight on yourself
	9. Summarize/restate the point you are responding to	• Helps everyone to follow the discussion	• You may not be aware that your point has already been made
	10. Make connections	• Helps person speaking and listeners to examine all aspects of the discussion	• Discussion may become disconnected and difficult for participants to follow
	11. Respond to others' points	• Helps everyone to see both sides of the subject and encourages a smooth discussion	• Others may feel their ideas are not being heard
	12. Calmly respond to the feelings behind the words	• Helps to avoid tension and encourages people to be honest and clear	• You may unintentionally hurt someone's feelings—tension may build
	13. Think about where the subject is going	• Helps everyone to stay aware of the time and allow for conclusions and follow-up	• Discussion may become sidetracked or bogged down with issues unhelpful to participants
	14. Do not interrupt	• Helps you grasp the whole point of what is being said • Encourages the person speaking to finish his or her points	• You may anticipate and react to something not yet said • Person speaking may become afraid to voice opinions

Practice

Using a topic or a reading assigned by your teacher or one that you have chosen as a group, engage in a **discussion**. *The discussion group should have five to six members. Form a circle. Draw numbers to decide who will begin the discussion, then go around in the circle. Each person should first restate the comment of the person ahead and then add his or her own comments. Make sure everyone gets a chance to speak. After everyone has made at least one comment, allow the discussion to flow naturally. Afterwards, use the form below to* **evaluate** *the discussion.*

Body Language	Techniques Observed	
	Problems Observed	
Listening	Techniques Observed	
	Problems Observed	
Speaking	Techniques Observed	
	Problems Observed	

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Application

The teacher will divide the class into groups. Each group will **choose a topic** *from "Suggested Group Discussion Topics" on the next page or one assigned by the teacher. Then, each group will choose someone to* **rate the discussion skills** *of that group using the score sheet below. Afterwards, each group will discuss the score received on the "Discussion Score Sheet" and ways to improve discussion skills.*

Discussion Score Sheet

Rate the group's discussion skills using the following rating system:

G - Good
F - Fair
P - Poor

Group # ____________________

Group's topic ____________________

	Rating (G, F, P)	Comments
Body Language during Discussion:		
Showed Interest looked at each speaker		
Stayed Involved nodded head when agreed or understood		
Used Correct Posture sat up and didn't fidget		
Active Listening during Discussion:		
Followed Discussion took notes on main points when necessary		
Encouraged Speaker permitted speaker to pause without interrupting		
Clarified Points asked follow-up questions when more information was needed		
Speaking during Discussion:		
Stayed Focused stayed on subject		
Deepened Discussion summarized, made connections, and built on others' points		
Encouraged Others responded calmly to others without sidetracking and interrupting		
Additional Comments:		

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